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FADE IN:

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EXT. SCHOOL YARD - AFTERNOON [1978]

MOVING around the busy playground, we WATCH as the children play during recess. The voice is of a present day CHARLIE BEAN II, a 27 year old less than inspired male, average in height, weight and looks.

CHARLIE (V.O.)
In this life we all have dreams.

We MOVE towards a group of well dressed, clean cut sixth-graders with books in hand, as they talk amongst themselves.

CHARLIE (V.O.) (CONT'D)
To some they are achievable goals set as a tool for motivation and a landmark for their success as they soar to the top.

We TURN to a group of kids as they run by, and FOLLOW as they run towards the school building.

CHARLIE (V.O.) (CONT'D)
To the rest of us they are unattainable visions we set aside to help alleviate the pain of this everyday bullshit we call life.

We TURN and MOVE towards the building where a group of kids have gathered.

CHARLIE (V.O.) (CONT'D)
From the start of adolescence, we are made to believe we can become firemen, astronauts, teachers, doctors, athletes and maybe even a president.

EXT. SCHOOL BUILDING - AFTERNOON

MOVING through the crowd we WATCH as an electrical cord is plugged into the wall and the other end of the cord, with wires exposed, is inserted into a boy's mouth.

CHARLIE (V.O.)
We are fed this line of bullshit with the extent of our abilities never coming into question.

The boy quickly grabs his crotch and rear as he craps in his drawers.

EXT. PLAYGROUND - AFTERNOON

We then TURN BACK towards the playground, MOVING through the crowd, TAKING NOTICE of their amused reaction to the incident. We CONTINUE and WATCH as a nine year old boy cries after falling off a bike. In anger, this red-faced kid begins kicking the bike, thus hurting his foot.

CHARLIE (V.O.)

This positive but often confusing technique often relegates a child into a lifetime of constant disappointment and despair.

We then MOVE towards another group of boys and FOLLOW as they give chase to another boy.

CHARLIE (V.O.) (CONT'D)

I mean shit, by the time we are ten years old, we are one day expected to fight forest fires, fly to Mars, teach physics, perform open heart surgery, pitch game seven of the World Series and run the fucking country!

LOOKING at the lead runner, we SEE he's holding a hardened piece of dog poop.

CHARLIE (V.O.) (CONT'D)

That's a lot of pressure on kids who could barely tie their own shoes, let alone wipe their own asses.

They catch the boy and attempt to make him eat it.

CHARLIE (V.O.) (CONT'D)

Why isn't it okay to just clean the floors at Wal-Mart or deliver newspapers or hell...even maintain those little disks that you see in urinals? These are things that need to be done but aren't promoted as respectable careers. They are for other people to do. At least, that's what our parents tell us.

We MOVE IN on the boy, CHARLIE BEAN, as the poop is put into his mouth.

Charlie is a freckled faced twelve-year-old dressed in a dirty off-white tee shirt promoting cigarettes, and old shoddy jeans.

CHARLIE (V.O.) (CONT'D)

Kinda' fucks with your mind when you come to realize that you just might be the other people.

EXT. FRONT PORCH - AFTERNOON

He excitedly enters into the trailer while holding a piece of paper.

CHARLIE (V.O.)

But I was lucky...my parents were different.

INT. LIVING ROOM - AFTERNOON

We FOLLOW Charlie as he excitedly hands the piece of paper to his father CHUCK. Chuck is a slovenly pot-bellied male wearing the typical tank top T-shirt and boxers. He's lying on the couch enjoying the last drop of his spent six-pack of beer while watching football on TV.

CHARLIE
(holding up his report card)
I got straight "A's"!

Chuck takes the paper and crumples it up, tossing it aside.

A slightly overweight BERTHA, a female in her late thirties, exits the kitchenette. She's wearing a tube top and short shorts, none of which is too flattering.

BERTHA
(smoking a cigarette dangling
from her mouth)
Leave your dad alone, Charlie.

CHARLIE
(smiling)
I got my report card.

BERTHA
(firmly)
I'm sure you did good, Charlie. Now
leave your father be.

Charlie shrugs his shoulders and walks away.

CHARLIE (V.O.)
My parents never really put pressure on
me to get good grades. Hell...they never
really pressured me to do anything. They
had their own priorities and more times
than not I wasn't part of them.

We MOVE down the couch and WATCH as Chuck, with hands down his boxer shorts, stares blankly at the TV.

CHARLIE (V.O.) (CONT'D)
I was born in 1973. Although at the
time, my birth wasn't a blessed event,
they welcomed me into their world
regardless. However, that didn't last
long.

(FLASHBACK) EXT. ROADSIDE - EARLY EVENING

We WATCH as Chuck, with a football in his hand, leads a young Charlie on a pass route in the brush covered landscape that borders the desolate road.

CHUCK
Deeper!

An enthusiastic Charlie continues running.

CHARLIE (O.S.)
Just like Lynn Swann?

CHUCK
(nodding)
Just like Lynn Swann, Jerry!

BERTHA (O.S.)
His name is Charlie!

CHARLIE (O.S.)
OK throw it! I'm open!

Chuck flings the ball.

CHUCK
(to Bertha)
Run!

We TURN and WATCH as both Chuck and Bertha make a mad dash towards the truck.

EXT. TRUCK - EARLY EVENING

With the engine running, Chuck and Bertha get in. Bertha tosses out a suitcase. Chuck attempts to gun it, but the old truck sputters and dies.

INT. LIVING ROOM - AFTERNOON

We MOVE in closer to Chuck as he begins to nod off.

CHARLIE (V.O.)
My father was an entrepreneur, a business man. As he told us, he would make his big move when the time is right. He often spoke of how he had his finger on the pulse of societies demands and at an instant, could produce the next big thing, but he was cautious.

INT. HALLWAY - NIGHT

A groggy Charlie while rubbing his eyes walks down the hallway.

CHARLIE (V.O.)
You see, at times my dad was fearful of success, he felt the government, along with big business had conspired against him personally. This had a great impact on my father. So much so, I'd often be awakened in the middle of the night as he would do battle with this fear.

INT. LIVING ROOM - NIGHT

We watch as Chuck lies on the floor in a fetal position shivering and crying. A few feet away we see a spilled whiskey bottle and his underwear.

CHARLIE (V.O.)
I was concerned, but was warned by my mother to never talk about it.

INT. RESTLESS BEAVER - NIGHT

We WATCH as Bertha faces the handful of patrons in the sedate, almost empty bar.

CHARLIE (V.O.)
My mother was a dancer, no not ballet, but topless.

We WATCH from behind as she swings her boobs rhythmically to the fast-paced music. In her right hand we SEE her cigarette, from which she periodically takes a puff from, as she performs.

INT. LIVING ROOM - AFTERNOON

We watch as Charlie sits on the floor and watches TV. In the background, we see an image of a nude woman, his mother, as she walks around.

CHARLIE (V.O.)
You see, my mother liked being naked and did practically everything without her clothes on.

INT. BATHROOM - AFTERNOON

We WATCH as a nude Bertha floppily scrubs the grout in the shower.

CHARLIE (V.O.)
She'd clean grout.

EXT. FRONT PORCH - AFTERNOON

We WATCH as a nude Bertha, wearing only protective eyewear and boots, weed eats the grassy growth alongside the trailer.

CHARLIE (V.O.)
Weed eat.

INT. KITCHENETTE - EARLY EVENING

We WATCH as a nude Bertha squats down placing a large pot into the oven.

CHARLIE (V.O.)
Bake macaroni.

INT. LIVING ROOM - AFTERNOON

A sagging and nude Bertha cleans near Charlie, who purposefully ignores her presence. She walks over to the TV; he looks away. She then moves away from the TV, allowing Charlie to continue watching.

CHARLIE (V.O.)
Or worse, housework.

She knocks over a candle.

BERTHA
Shit.

She quickly steps back into the frame bending over to pick up the dropped candle. An unfortunate Charlie sees this.

CHARLIE (V.O.)
I guess my dad didn't have a problem with it. I mean hell, he had tons of movies with other naked women.

We TURN to the huge entertainment section. MOVING CLOSER, we SEE hundreds of raunchy adult film titles.

CHARLIE (V.O.) (CONT'D)
From what I could hear, it didn't sound they were really doing much housework, but he really didn't seem to mind.

INT. LIVING ROOM - NIGHT

MOVING around the dark room, we HEAR MOANING, GRUNTING and other EROTIC SOUNDS coming from the TV. We SEE Chuck drinking a beer and smoking while he watches the action.

INT. LIVING ROOM - AFTERNOON

With a smoke in one hand and himself in the other, we WATCH Chuck as he masturbates. In the b.g., we SEE an unsuspecting Charlie walk into the room from the kitchenette.

As Chuck climaxes, we SEE a confused Charlie.

Chuck stares at his gooey, almost webbed fingers. Daring, he brings his gooey hand to his face, taking in a conservative sniff.

CHARLIE (O.S.)
What is that stuff?

EXT. FRONT PORCH - SHORT TIME LATER - AFTERNOON

Seated at the old table, Charlie watches Chuck finish the barrage tap dance like steps.

EXT. FRONT PORCH - MOMENTS LATER

With cigarette in mouth, Charlie accepts the light from Chuck.

CHUCK
(continuing)
And besides, it's normal.

We FOCUS on an intrigued Charlie.

CHUCK (CONT'D)
Your grandfather did it, his father did
it, even his mother did it.

CHARLIE
(amazed)
Grandma?

CHUCK
(nodding)
Sometimes six times a day.

CHARLIE
(amazed)
Six times?

CUT TO:

INT. HALLWAY - AFTERNOON

We MOVE DOWN the wall of photos and END UP on a photo of Grandma with her ultra-thick bifocals.

We turn to a drop jawed Charlie as he continues to stare.

We TURN to Chuck as he reads through the newspaper. Spotting something in particular, Chuck desperately reaches for his reading glasses.

CHUCK
Bertha, get in here!

INT. LIVING ROOM - MOMENTS LATER

With Bertha at his side, Chuck shakes his head in disbelief.

CHUCK
(to Bertha)
Can you believe that? Twenty dollars an
ounce...for sperm.

CHARLIE
(excited, but lost)
What's that mean?

EXT. TRAILER - AFTERNOON

We WATCH as Charlie exits and the door shutting behind him.

CHARLIE (V.O.)
 What it meant, was my Dad could make a
 good twenty grand in less then three
 weeks.

INT. FRONT PORCH - NIGHT

We SEE Charlie seated on the front steps playing with matches.

CHARLIE (V.O.)
 He would do it at night.

INT. FRONT PORCH - MORNING

We SEE Charlie seated on the front steps playing with matches.

CHARLIE (V.O.)
 In the morning.

EXT. MAIN DRIVEWAY - AFTERNOON

We FOLLOW an elder trashy female wearing a tube top and short shorts that aren't very flattering, exposing her bruised and cellulite ridden cheeks as she walks past the Bean trailer. In her hand, a forty ounce beer.

INT. FRONT PORCH - AFTERNOON

We SEE Charlie seated on the front steps playing with matches.

We TURN to the front window and WATCH as Chuck, while peeking through the window begins to masturbate.

CHARLIE (V.O.)
 Whenever he felt the urge.

INT. KITCHENETTE - MORNING

Wiping his hands on his shirt, Chuck exits the kitchenette.

CHARLIE (V.O.)
 At times the whole thing became a real
 pain in the ass.

CHARLIE (CONT'D)
 It's about time!

An impatient Charlie quickly enters and rounds the corner. Slipping, he crashes down onto the floor. Getting up, he wipes a gooey substance off his hands onto his pant legs as he walks over to the refrigerator.

CHARLIE (V.O.) (CONT'D)
 But I guess it wasn't all that bad, in a
 few hours we'd be rich.

INT. REFRIGERATOR - MORNING

We SEE no`sign of a gallon of milk, but do SPOT a mason jar
 different from the other containers, containing a milk like
 substance.

INT. KITCHENETTE - MORNING

Charlie pours the thick fluid onto his corn flakes.

INT. HALLWAY - MORNING

We TURN to Bertha and FOLLOW. She makes her way down the
 hall, then into the kitchenette.

INT. KITCHENETTE - MORNING

LOOKING at the table we SEE a motionless Charlie just staring
 at his bowl of cereal.

BERTHA
 (moving towards the cupboard)
 What's wrong with you?

CHARLIE
 (gross expression on face)
 This milk tastes funny.

BERTHA
 (opening the cupboard)
 What are you talking about? We've been
 out of milk for two days.

EXT. FRONT PORCH - MORNING

A smiling Bertha and Charlie wave as Chuck drives off.

CHUCK
 Big people dream big!

CHARLIE
 (enthusiastically)
 Little people dream little!

EXT. DRIVEWAY - AFTERNOON

We TURN to the driveway and WATCH as the truck sputters
 along, as the many containers cause the rear to drag. A
 giddy Chuck honks the horn and is on his way.

EXT. TRAILER - EARLY EVENING

With makeshift luggage at their side and a few other personal effects, Charlie and Bertha await Chuck, the money and the new life that follows.

EXT. TRAILER - MOMENTS LATER

An excited Charlie stands up as Chuck returns home. His smile slowly disappears.

CHARLIE (V.O.)
I had learned that day the average sperm count for a healthy male was at or near twenty million. I also learned my Dad had three.

INT. LIVING ROOM - AFTERNOON

We WATCH as Charlie again sits on the floor watching TV. Behind him are his parents in their regular positions.

CHARLIE (V.O.)
It really wasn't that much of a let down, seeing we were used to those kind of things. I mean when something went good you knew soon enough it would go bad. It's the way life was...it was expected. I knew one day it would get better, and coincidentally enough, that would be tomorrow. You see while most kids get Christmas once a year we'd get it twice a month.

EXT. MAIN DRIVEWAY - NIGHT

We LOOK around and SEE the area bustling with energy and excitement.

CHARLIE (V.O.)
The first and the fifteenth. Although Santa was in the form of state welfare funds, we were in heaven.

We watch as Chuck helm's the barbecue on the main driveway.

We TURN to Bertha as she, with a beer in one hand and two smokes in the other, models a customized promotional T-shirt, with a Marlboro logo on the chest, and matching daisy duke shorts. A few other neighbors also have caps and shirts with the same theme.

LOOKING UP we WATCH as a few children with dollar bills in hand and smokes in their mouth run by.

A resident shows off his new used car by revving the old engine, causing a plume of smoke to unfurl.

We then MOVE towards a hyperactive Charlie continually running in circles as the quality sugar from his Coke take effect. Moments later, he falls over with can in hand.

CHARLIE (V.O.) (CONT'D)
I mean, we would party all night.

EXT. MAIN DRIVEWAY - AFTERNOON

We MOVE down the driveway taking notice of the carnage that remains from the evening's celebration.

We SEE beer cans, food wrappers, a few broken windows, discarded clothing and a half dozen overzealous celebrants as they lie motionless while we CONTINUE towards the Bean trailer.

INT. LIVING ROOM - AFTERNOON

We MOVE around the dark and drab room as Charlie sits close to the TV watching cartoons and digging into a bag of chips.

CHARLIE (V.O.)
Then like any party it had to end, which was usually a day later. But you knew it was only fourteen more days until you did it all again.

INT. TRUCK - AFTERNOON

Charlie, seated in the middle, rides along with Chuck and Bertha. They are smoking and Chuck finishes his beer, tossing it outside the truck.

CHARLIE (V.O.)
Meanwhile, until the big day hit, my dad did all he could to get me the luxuries afforded by those with.

CHARLIE
(pointing)
That's a BMX Rough Rider Deluxe!

We LOOK outside the truck and SEE the ultimate BMX bike left unattended on a lawn. Decorated with ribbons and such, it's an obvious birthday gift.

CHUCK
You like that?

Charlie nods. Chuck slams on the breaks quickly and gets out of the truck. Charlie turns, looking out the rear window.

We SEE Chuck run onto the lawn and grab the bike. A split second later he races back, quickly tossing the bike onto the rear bed of the truck. Moments later, we SEE a young boy wearing a party hat, running to where the bike had been. He is jumping and crying as his bike has vanished.

INT. TRUCK (MOVING) - MOMENTS LATER

Charlie admiringly stares the heavy breathing Chuck as they ride along.

CHARLIE (V.O.)
My dad had a great impact on the shaping
of my life.

EXT. STOREFRONT - AFTERNOON

Walking along various storefronts with Charlie, Chuck suddenly bolts over to the row of phone booths and aggressively digs his finger into every change slot searching for forgotten change, even in a booth with a user making a call.

INT. THE STEAK PLACE - NIGHT

We MOVE through the ritzy steak house and END UP on the Bean clan as they enjoy the meal. Though way above the means of the Bean clan, they enjoy it regardless. This is evidenced by the steak sauce on their faces and shirts.

We TURN to the rear of the restaurant where the waiter, with bill in hand, heads in the direction of the Bean table.

We FOLLOW as he moves through the bustling restaurant in a maze like fashion. When he arrives, we SEE they are gone, as are the salt and pepper shakers, flatware, plates, centerpiece and table cloth.

EXT. PARKING LOT - NIGHT

We WATCH as they hustle to the truck. Chuck and Bertha are well ahead of a smiling Charlie who works hard to keep up as he's left to carry a majority of the goods.

CHARLIE (V.O.)
At that very moment, I knew I wanted to
be just like my dad when I got older. I
wanted to show him I would one day be as
good as him and would do anything I had
to, to impress him. I would use Fathers
Day to make my point.

EXT. PICNIC TABLE - MORNING

We WATCH as Charlie, carrying a triple stacked tuna and mayonnaise sandwich and a beer, walks over to an old picnic table near the end of the trailer. He places the sandwich in the center, directly under the sun. Next to it he places the beer.

CHARLIE (V.O.)
I knew how much my Dad loved tuna and
Mayo sandwiches and I made him the
grandest one ever.

Charlie looks back admiringly as he walks into the trailer just as Bertha exits.

CHARLIE (CONT'D)
When's dad gonna be home?

BERTHA
Later, why?

CHARLIE
Just wondering.

EXT. PICNIC TABLE - AFTERNOON

We LOOK up at the sweltering sky then at the sandwich as it bakes under the heat. A few flies land on and explore the sandwich. We TURN to the front door of the trailer and SEE Charlie, with a toy sword in hand, bolt out and run away from the property.

EXT. PICNIC TABLE - EARLY EVENING

We SEE twilight has set in and various parts of the sandwich have been picked at by numerous intruders. Having filled their bellies, the insects begin to leave the sandwich.

Turning towards the front of the property, we SEE Chuck has pulled into the driveway. Moments later, Charlie arrives at the table, grabbing the sandwich and beer.

CHARLIE
(excited)
It's tuna fish!

EXT. DRIVEWAY - MORNING

After exiting the trailer, Charlie passes a hurried paramedic. Continuing, we SEE the ambulance parked behind the truck.

EXT. MAIN DRIVEWAY - MORNING

LOOKING AHEAD, we SEE Basil and Yuck as they approach.

INT. HALLWAY (LONGWOOD ELEMENTARY) - MORNING

Sharing a box of "Yum Yums" candy, the Charlie, Basil and Yuck continue down the busy hallway as the school day begins.

CHARLIE (V.O.)
Yuck and Basil were my best friends, we practically did everything together.

We TURN to Yuck who has his finger halfway up his nose.

CHARLIE (V.O.) (CONT'D)
David Ssignalski, we all called him Yuck...for obvious reasons. The fact that he was ugly as hell, helped also.

Yuck eats the booger as if it were socially acceptable.

BASIL
 You're sick Yuck.
 (explaining)
 You got a hand full of fucking candy and
 you eat a Goddamn booger?

YUCK
 So? My mom says they're Gods little
 snacks. Why else would they be there?

CHARLIE (V.O.)
 Yuck moved to Paradise Gardens about four
 years ago. His dad ran away when he was
 six, so now he lives with his mother and
 aunt.

YUCK
 (observing the candy)
 You know these look exactly like the
 meteoric rock samples my dad sent me.
 (factually)
 On Saturn, these are what aliens eat.

BASIL
 (doubting)
 What the fuck are you talking about?

CHARLIE (V.O.)
 Instead of telling Yuck the truth about
 his father, Yuck's mom made up this
 elaborate tale of how he's on Saturn
 collecting meteoric rock samples. She
 writes these fake letters pretending to
 be his father's, and passes off "Yum
 Yum's" as rock samples.

CHARLIE
 (to Yuck)
 Really?

BASIL
 (rolling his eyes)
 Rock samples? For one, rock samples
 aren't blue, pink and green and don't
 melt in your hands.

Charlie shoves Basil, sending the message.

CHARLIE
 Yes they do, Basil.

YUCK
 (a bit confused as he again
 looks over the candy)
 Weird huh? They look exactly like them.

We TURN to Basil who shakes his head and laughs to himself.

CHARLIE (V.O.)
 Basil never knew his dad, hell... neither
 did his mother. Seeing how his life
 sucks, Basil feels the constant need to
 remind everyone else that their life,
 sooner or later will suck also.

A smiling Charlie slows up.

BASIL (O.S.)
 Oh no!

LOOKING AHEAD we spot KERI DANIELS, the definition of purity
 and beauty, and obviously not from Charlie's side of town.

KERI
 Hey, Charlie.

CHARLIE
 (blushing and tongue tied)
 Warf. Ugg.

She smiles as she continues walking.

BASIL
 (mimicking)
 Warf ugg? What the fuck was that?

CHARLIE
 Shut up.

Charlie pushes him.

BASIL
 You're an idiot, Charlie. She's one of
 them.

CHARLIE
 (determined)
 I'll be one of them soon. And why do you
 care? You have Wendy.

BASIL
 Wendy? That ugly thing?

Wendy, a trashy girl, approaches and socks Basil in the arm.

WENDY
 (loudly)
 I heard my name!

BASIL
 (rubbing his arm)
 Hey, Wendy.

WENDY
 My momma made me a submarine sandwich.
 Want to share it for lunch?

BASIL
(less than inspired)
Sure.

WENDY
(smiling)
Okay.

She continues on.

CHARLIE
Why do you always say yes to her?

BASIL
(shrugging his shoulders)
I dunno. She likes me.

INT. CLASSROOM - AFTERNOON

MOVING AROUND the rambunctious classroom of sixth graders, we END UP on Charlie as he is pelted with a spitball. In the b.g, CARL BAILEY, an obvious suburbanite and nearly perfect in his appearance, shoots another. Basil looks back and Carl threatens Basil with his fist.

In a dreamlike state, Charlie could care less about the continued assault as he stares ahead at the love of his life. WE TURN to the front of the class as a smiling Keri turns back to face Charlie. TURNING to the right, we SEE a smiling Gretchen staring at Charlie.

Basil leans over to Charlie

BASIL
(whispering)
Are you still thinking of asking her out?

Charlie nods.

BASIL (CONT'D)
Well then, you better hurry. Today's her last day. She's moving to Sacramento tomorrow.

CHARLIE
(horrified)
What?

TEACHER (O.S.)
Bean! Cornbluth! Five minutes after class!

EXT. CLASSROOM - AFTERNOON

Above the door is a clock which reads 3:04 and 59 seconds.

Charlie bolts through the door a split second before the bell sounds. DING...DING...DING...DING!

With all his might, he races down the hall. In the b.g,
Basil and Yuck exit.

BASIL (O.S.)
She's one of them Charlie!

CHARLIE
I don't care! Besides, I'll be one of
them soon!

EXT. LONGWOOD ELEMENTARY - AFTERNOON

Keri is saying goodbye to her suburban friends. In the b.g.
a heavy breathing Charlie arrives.

FRIEND # 1
(eyeing Charlie)
What smells?

FRIEND # 2
It's the trailer park boy.

Charlie walks over to Keri.

KERI
(to her friends)
Cut it out, guys.

CHARLIE
You girls will see. One day I'm going to
be rich and famous.

FRIEND #2
Right. The Great Charlie Bean.

CHARLIE
You'll see.

KERI
Ignore them, Charlie.

CHARLIE
I will, though one day I'm going to have
lots of money and be the richest man in
the world.

KERI
(smiling)
Doesn't matter.

CHARLIE
Is it true that you're moving?

KERI
(sadly)
Tomorrow. My dad got a job in
Sacramento.

CHARLIE
 (nodding)
 So I guess this is the last time I'll see
 you?

KERI
 Not if you take me to the Arcadian Ball
 tonight. I have an extra ticket.

CHARLIE
 (horrified)
 The Arcadian Ball?

(FLASHBACK) INT. CHARLIE'S CLOSET - MORNING

LOOKING at the messy closet we see a few liquor and beer
 promo T-shirts hanging, and old ragged blue jeans along with
 dirty clothes piled high.

BACK TO SCENE

EXT. LONGWOOD ELEMENTARY - AFTERNOON

Charlie continues.

CHARLIE
 I...

MRS. DANIELS (O.S.)
 Let's go honey.

Keri steps back.

KERI
 (looking back)
 I've got to go. So are you going to take
 me?

CHARLIE
 I can't.
 (looking down at his clothes)
 Not right now.

MRS. DANIELS (O.S.)
 Let's go honey, we have to pick up your
 dress.

Keri looks over at her mother, then to Charlie.

KERI
 I'll see you Charlie.

Keri reaches out, hugging him and laying a kiss on his cheek.
 She backs away, almost waiting for Charlie to make a move.

EXT. DANIELS' CAR - AFTERNOON

She waves to her friends and gets into the car.

EXT. LONGWOOD ELEMENTARY - AFTERNOON

Basil walks up behind Charlie.

BASIL
 Fuck that, Charlie. Only rich snobs go
 there. What would you wear? Sneakers?

CHARLIE
 (focused)
 Keri!

He begins to move quickly towards the car.

CHARLIE (CONT'D)
 Keri! I'll go!

WHAP! Charlie is tripped up and falls.

BAILEY
 I don't think so, Bean.

An aggressive Carl Bailey rushes towards the car as it pulls away. Moments later it stops.

EXT. DANIELS' CAR - AFTERNOON

Carl appears to have asked her out. She looks at Charlie, then painfully nods.

EXT. LONGWOOD ELEMENTARY - AFTERNOON

Charlie looks up and just watches.

EXT. MAIN BOULEVARD - AFTERNOON

We WATCH as the guys head home.

BASIL
 She's one of them, Charlie. All they
 care about is what clothes they have,
 what cars they drive and what people
 think of them. You'd go broke trying to
 keep her happy.

We continue to watch Charlie as he deals with his pain.

CHARLIE (V.O.)
 He was probably right, you know. She
 was one of them. They always had to have
 the best this, the bigger that, just to
 make them feel better and just to make
 them fit in. And the Arcadian Ball was
 just an excuse to show off.

EXT. PLAYGROUND - EARLY EVENING

We MOVE AROUND the dilapidated trailer park playground, which consists of a gutted Chevy Vega, two old couches and a refrigerator, which Charlie and Basil sit atop.

CHARLIE (V.O.)
Where we were at, you didn't care what people thought about you.

They both get off the refrigerator and open the door. A sweaty and heavy breathing Yuck sits up.

EXT. FRONT PORCH - EVENING

The guys are sitting around drinking sodas and passing around a cigarette.

CHARLIE (V.O.)
And we never really cared to show off. I mean, if you had something of value and bragged about it, you were begging to get it ripped off. I mean our lifestyle wasn't ideal, but at least it was ours.

Charlie takes a puff and coughs, then passes it to Basil.

CHARLIE (V.O.) (CONT'D)
I enjoyed it though, all of us did. While most kids are made to do homework or worse, like read a fucking book, we did whatever we wanted, whenever we wanted.

INT. LIVING ROOM - NIGHT

Charlie seated in front of the TV reacts to the cartoon.

CHARLIE (V.O.)
We could swear.

BACK TO SCENE

CHARLIE
That Bugs Bunny fucking pisses me off!

INT. LIVING ROOM - LATE NIGHT

We MOVE around the dark living room only lit by the glow of the TV. Charlie and Bertha are asleep on the couch. Charlie sits close to the TV remaining glued to the screen.

CHARLIE (V.O.)
Stay up as long as we wanted.

INT. LIVING ROOM - AFTERNOON

We MOVE around the room and SEE Charlie and Bertha. As they remain asleep, Charlie is still awake watching TV.

CHARLIE (V.O.)
 We could even skip school if we wanted.
 And for breakfast, if I wanted pizza, I
 could have pizza. If we were told don't,
 we did. If we were told stop, we started.
 It didn't matter. Nothing mattered.

EXT. MAIN DRIVEWAY - LATE AFTERNOON

We MOVE down the driveway while the neighborhood is bustling with activity. We END UP on Bertha and Charlie as they walk hand in hand exiting the park.

CHARLIE (V.O.)
 We had a place where we had no pressures
 and no responsibilities. We were allowed
 to develop into our own selves.

EXT. SIDEWALK - LATE AFTERNOON

Continuing, they begin to cross the street. As they cross, we SEE a car quickly approaching. The car SQUEALS to a stop, to avoid hitting them.

We TURN to the Fiat, driven by a suburban MALE. Next to him, we SEE his golf clubs in the passenger seat.

MALE
 (angered)
 Watch where you're fucking going!

BERTHA
 Learn to drive asshole!

They continue walking across the street.

MALE
 (pointing)
 Fuck you!

In the b.g., Charlie stares at the man as Bertha fires back with a barrage of curse words. The Male is ferocious as he responds.

The loud boisterous attacks fade to a still silence as Charlie continues watching both parties.

We MOVE IN closer to Charlie's curious expression as he looks back and forth.

MALE (O.S.) (CONT'D)
 You piece of shit White Trash!

Charlie looks back at the Male who begins to drive off.

CHARLIE (V.O.)
 White Trash? Those are lazy, smelly
 people who talk loud.

A confused Charlie looks all around for the recipients of this scathing description. Moments later he realizes that he and his mother were the recipients of this less than adoring label.

CHARLIE (V.O.) (CONT'D)
I wasn't white trash. He must have been mistaken. He must have thought we were someone else.

In the b.g., we see Bertha continue her verbal assault.

Charlie continues watching as the male aggressively pulls around them.

CHARLIE (V.O.) (CONT'D)
(realizing)
At that moment my whole reality, my whole existence had changed.

Charlie stares as the male drives off.

CHARLIE (V.O.) (CONT'D)
I knew at that moment, I could never let that mistake happen again. I would vow to succeed in any and everything I did. Utilizing the skills passed along from my father, I would show the world who I am and without any doubt, be the Great Charlie Bean.

EXT. EQUESTRIAN DRIVE - MORNING (FIFTEEN YEARS LATER)

After momentarily LOOKING DOWN at the road and moving bicycle tire, we LOOK UP to see a sluggish twenty-seven-year old Charlie as he peddles along.

Wearing a cap with the name "Duarte Review," along with the newspaper carrying bag draped over his shoulders. With a cigarette in mouth, he continues to peddle along. His hair is unkempt as is the rest of him in the early morning hour.

LOOKING closer at Charlie, we see he cares very little about his job as he aimlessly flings the papers at their respective destinations.

CHARLIE
(looking ahead)
Shit!

LOOKING ahead, we SEE two young teenage paperboys stopped in the road a good fifty yards away.

Charlie slows to a stop as he arrives in front of the parked teens.

CHARLIE (CONT'D)
(nodding)
Hey, Ricky.

RICKY, a typical fourteen-year-old, is the route supervisor.

RICKY
 (shaking his head in disgust as
 he looks at his watch)
 Bean.

CHARLIE
 (looking at Jimmy)
 Hey.

JIMMY, thirteen years old, is another carrier.

RICKY
 Why do you do this to me?

CHARLIE
 Do what?

RICKY
 What? Charlie, you continually take two
 hours longer than necessary to deliver
 your papers. And half the papers you
 deliver are to the wrong houses. We have
 been over this shit before.

CHARLIE
 Well with the business ventures and such,
 I just find myself drained in the
 mornings.

RICKY
 (angered)
 Bean! You have the prime route for this
 part of town. Now with school just
 getting out, I have a lot of guys who are
 hungry for work. I mean Kevin Baker just
 got a sixteen speed for his birthday.

JIMMY
 Joe did too.

RICKY
 You see Charlie, these boys are hungry
 and can get out more papers than you. I
 mean, you ride a piece of shit.

We LOOK at the old dirt bike.

CHARLIE
 (proudly)
 I've been looking to get a car. You
 know, maybe an SUV or something. Then
 I'd really get those papers out.

RICKY
 Bullshit, Charlie, you have no money.
 (factually)
 Don't think I haven't heard about you
 asking our customers for loans also.

CHARLIE
Times have been tough you know.

RICKY
(stopping him)
Charlie, times are always tough for you. I mean for fifteen years now you've been with the paper. That's pretty fucking sad. I mean shit, I'm just doing this crap to earn some extra cash, not to make a living.

Jimmy giggles.

RICKY (CONT'D)
I remember when I was seven, I watched you deliver the paper to our house.

Charlie smiles.

RICKY (CONT'D)
We didn't even subscribe to the fucking paper, Charlie.

Charlie is slightly shocked.

RICKY (CONT'D)
(shaking his head in disgust)
You fucked up then and you're fucking up now.

CHARLIE
I'll get faster, I promise.

RICKY
Sorry, Charlie. I'm letting you go. You're fired.

EXT. EQUESTRIAN DRIVE - MOMENTS LATER

A good thirty yards away, a frustrated Charlie turns back to Ricky.

CHARLIE
(shouting)
You know who the hell I am? I'm the Great Charlie Bean!
(pointing)
Tomorrow..
(quickly)
No today. I'm going to get a job with the Daily Register and help make them the biggest paper in the valley, maybe even the country!

RICKY (O.S.)
(calmly)
Yeah, right. That paper's been out of business for five years, Charlie.

EXT. SIDEWALK (EQUESTRIAN DRIVE) - MOMENTS LATER

We FOLLOW as an enraged Charlie peddles recklessly down the sidewalk. We WATCH, as he periodically rides onto the roadway jumping off the curbs and performing various BMX type maneuvers, getting his frustration out. He attempts to jump another curb, but instead slips up and crashes violently onto the roadway, just ahead of a car that's traveling in the opposite direction.

CUT TO:

INT. CORNBLUTH LIVING ROOM - MORNING

We LOOK at the TV and WATCH a dated PBS aerobics show. The aged instructor continually bends over in very revealing, and to some, erotic positions.

BASIL (O.S.)
(aroused)
Goddamn.

We TURN to SEE a twenty-seven-year old Basil, lying on the couch in the dimly lit room. He's slightly pot-bellied and dressed in his Sud's Car Wash Uniform.

In the b.g. we hear children, and Basil's wife, Wendy, a...

BUD (O.S.)
Don't fucking eat all the ice cream!

KELLY (O.S.)
Stop it asshole!

WENDY (O.S.)
If you kids don't get the fuck out of my kitchen, I'll beat the living shit out of both of you!

BUD (O.S.)
I'm telling Dad!

Seven-year-old BUD enters the living room. Six-year-old KELLY follows. They are both unkempt, sporting cigarette and whiskey T-shirts.

We LOOK at Basil who grows impatient.

BUD
Dad!

KELLY
Bud's being an asshole and he hit me!

BUD
No I didn't!

He hits her in the arm.

BASIL
 (angered)
 Can I get some Goddamn peace and quiet
 around here? Can't you see I'm trying to
 rest.

KELLY
 All you do is wash cars, how does that
 make you so tired?

Bud looks at Basil, then at the TV then at Basil's crotch.

BUD
 What do you have a boner for?

Basil quickly covers up. Kelly runs back into the kitchen.

KELLY (O.S.) (CONT'D)
 Daddy's got a boner!

WENDY (O.S.)
 Basil! You better not!

Kelly enters back into the room.

KELLY
 I want one!

BUD
 (to Kelly)
 You don't want one.

KELLY
 What's a boner?

BUD
 It's when your peepee gets hard because
 you want to hump something.

KELLY
 (stepping back)
 Gross, daddy! You want to hump
 something?

BASIL
 (unbelieving)
 I don't want to hump anything and I don't
 have a boner!
 (yelling)
 Get the hell out of here!

We WATCH as Basil, uses the remote to turn the volume up as
 continues to watch TV.

CUT TO:

INT. YUCK'S BEDROOM - MORNING

We MOVE AROUND Yuck's messy room and END UP on the bed. It's apparent the occupant is not asleep as we SEE quick choppy movements from under the Debbie Gibson themed comforter.

The muffled sounds of "pat...pat...pat...", continue at a torrent pace. The bedroom door quickly opens. The noise stops.

YUCK (O.S.)

Zzzzzz.

MRS. SQUIGNALSKI, a skinny, balding female in her late forties, enters the room. She's smoking a cigarette and carrying a laundry basket.

MRS. SQUIGNALSKI

Cut the shit!

YUCK

(feigning he's just awakened)
Hmmm?

MRS. SQUIGNALSKI

It's amazing you still have your eye sight as much as you beat that thing.

YUCK

(unbelieving)
Mom?

(explaining)

I was sleeping and I don't do that stuff.

She picks up the loose clothing strewn about the room.

MRS. SQUIGNALSKI

Then what's this.

She holds up a porn magazine that is as stiff as a board.

Yuck has no answer.

MRS. SQUIGNALSKI (CONT'D)

I need your whites.
(continuing to pick up his
clothing)
Eww shit!

YUCK

What?

She holds up a pair of heavily stained underwear.

MRS. SQUIGNALSKI

For God's sake David!
(shaking the underwear)
Learn to wipe your ass. It's not that hard.

(MORE)

MRS. SQUIGNALSKI (cont'd)

(mimicking her son)
 But nooooo. I don't have time, Mom, I've
 got to go hang with Charlie and Basil.
 (as herself)
 I bet they wipe their asses!

YUCK
 (yelling)
 I had the burrito combo. You know how it
 effects me!

CUT TO:

EXT. EQUESTRIAN DRIVE - MORNING

We END UP on Charlie as he remains down.

KERI (O.S.)
 Are you OK?

Charlie opens his eyes and is unable to focus.

Jimmy and Ricky are amused by the act.

RICKY
 (excited)
 Nice wipe-out Bean.

JIMMY
 That was boss. How do you do that with
 your leg man?

From Charlie's POV, we SEE the blurred image of a female
 above him.

KERI
 (concerned)
 Are you okay?

The image gradually comes into focus. We SEE an older and if
 at all possible, an even more stunning Keri Daniels.

KERI (CONT'D)
 Are you okay?

Charlie slowly gets to his feet.

JIMMY
 Let's go, Ricky.

RICKY
 (to Keri)
 He'll be just fine. Charlie's used to
 falling down. He just has a hard time
 getting up.

Ricky and Jimmy take off laughing at the incident.

KERI
 Charlie?
 (smiling)
 Charlie Bean?

Charlie walks over to his bike, quickly picking it up.

CHARLIE
 Nope. Not me.

Pushing the bike, he frantically attempts to leave the scene. Concerned, Keri follows.

Desperate, Charlie hops on his bike and attempts to peddle off. Not paying attention, he loses his balance and again falls off.

KERI
 (concerned)
 Sure you're okay?

Mortified, Charlie gets up and again hops on the bike.

CHARLIE
 Just fine here.

KERI
 You're not Charlie Bean?

CHARLIE
 Nope. Not me. Never heard of him.

A concerned Keri watches.

EXT. EQUESTRIAN DRIVE - MOMENTS LATER

We WATCH as Charlie gets a good distance away and painfully looks back.

EXT. SUD'S CAR WASH - AFTERNOON

Yuck is next to Basil drying cars.

BASIL
 See...Now you're using too many rags.
 Fold it over like this.

YUCK
 (eyeing Charlie)
 Hey!

A smiling Charlie pulls up. We SEE various scrapes on him, most notably his bloodied knee.

BASIL
 What happened to you?

CHARLIE
 (waving him off)
 You remember Keri Daniels?

BASIL
 Like you would ever let me forget.
 (adding)
 Last I heard she was married.

Basil glances at the build up of cars awaiting the drying process.

BASIL (CONT'D)
 To a doctor, I think.

CHARLIE
 A Doctor, huh?

HONK. A horn sounds.

BASIL
 That's what I heard.
 (walking over to the car)
 I'll take you.

CHARLIE
 They make a lot of money.

The black five-series BMW moves to the directed spot.

BASIL
 You bet your ass they do. At least one
 hundred and fifty thousand a year. Why?

CHARLIE
 No reason. Just ran into her earlier and
 was curious.

BASIL
 She's back in town?

CHARLIE
 I guess so.

YUCK
 (walking over to help Basil
 while looking back at Charlie)
 You still like her, Charlie?

CHARLIE
 No. Not at all.
 (waving him off)
 Besides, she's married.

BAILEY (O.S.)
 You mind doing your jobs instead of
 talking about your miserable little
 lives?

We TURN to the driver of the BMW. Carl Bailey, 28, an old nemesis. Carl is very professional in appearance as his life to this point has been an obvious success.

BAILEY (CONT'D)
Well if it isn't the great Charlie Bean!

Charlie attempts to present a powerful image.

BAILEY (CONT'D)
I guess your definition of greatness and my definition sure do differ.

Yuck and a reluctant Basil get to wiping down Carl's car.

CHARLIE
(watching Basil wipe off the water spots)
That's only a five series. The seven series is a much better car.

BAILEY
(looking over at Charlie)
And where's your car, Bean?

CHARLIE
(looking down at the bike)
Car's in the shop.
(to Carl)
You know how temperamental a Mercedes can be.

BAILEY
Do you expect me to believe you own a Mercedes?

CHARLIE
I really don't care what you believe, Bailey.

BAILEY
(smirking)
What are you doing now for a living Bean?
(pointing at Charlie's shirt)
You still deliver papers for the Duarte Review?

CHARLIE
I've moved on to bigger and brighter things.

Charlie looks at Basil as he continues wiping down the car.

BAILEY
Fill me in.

CHARLIE
(happily)
I've got a few...
(MORE)

CHARLIE(cont'd)

(quoting with his fingers)
Projects in the works.

BAILEY
(recalling)
The Bean Company...right?

CHARLIE
(firmly)
Bean Inc.

BAILEY
(rubbing his hands together)
So what is it this time Charlie? The
solar flashlight?
(snapping his fingers)
Those giant diapers your dad used to wear
around town.
(recalling)
Sit and Shit I think was the name!

CHARLIE
(matter of fact)
It was Crap and Wrap.
(adding)
Anyway, I hardly have time to delve into
confidential business matters with a
person such as yourself.

BAILEY
(unbelieving)
You wish. You're full of shit, Bean.
Always have been, always will be.
(motioning)
Look at you. What the fuck have you been
doing for the last fifteen years?

Basil and Yuck look.

BAILEY (CONT'D)
Your hair is all fucking messy. You
dress like you're fucking sixteen and you
ride the same bike you had in grade
school or is that part of the Bean Inc.
fleet?
(smiling)
Pretty fucking sad.

CHARLIE
(angered)
My life's nowhere near sad, asshole.

BAILEY
(in agreement)
You just might have a point. I mean
hell, you're way passed sad,
Bean...You're nearing pathetic at this
point.
(adding)
You and your dad.

CHARLIE

You don't know shit about me, Bailey, or my dad. How do you know we don't have the next big thing? How do you know I don't have a Mercedes? You don't know anything. You just sit there and assume.

BAILEY

You're right. At this point I assume being you must really suck.
 (smirking as he puts on his shades)
 You're a real piece of work Bean. A real winner.

CHARLIE

(uneasy)
 Yeah, you're a real winner yourself, big guy.

BAILEY

(as a matter of fact)
 I am a winner, Bean. I've been successful at everything I have ever done.
 (listing)
 I make a shit-load of money. I drive a nice car and I fuck women you only dream about.
 (about Charlie)
 You on the other hand, have obviously failed miserably at everything you have ever attempted.
 (adding)
 Let me guess. You make a good seven-three a year, ride a dirt bike, you're obviously single, live at the home, and probably jerk off five or six times a day.

CHARLIE

(uneasy)
 Yeah, right.
 (smiling)
 Dream on pal.

The guys finish drying the car and back away.

BAILEY

I don't dream Charlie, I do.
 (motioning for silence)
 One second.
 (Slight pause)
 Right there.
 (explaining)
 Do you realize I just made more money in those two seconds then you'll make all year?
 (from the heart)
 Doesn't that depress the shit out of you?

He revs the engine.

BAILEY (CONT'D)
See you around, Bean.

Basil walks over for the traditional tip but Bailey drives off leaving Basil standing.

BASIL
(watching Bailey exit)
Jerk off.

Yuck walks up to Charlie.

YUCK
Forget him Charlie.

CHARLIE
(watching Bailey drive off in
the distance)
He doesn't know shit.
(to Basil)
A loser? What the fuck does he know?

BASIL
What an asshole.

CHARLIE
(continuing to watch)
My life's a waste? Where does he come
off saying that?

EXT. PARADISE GARDENS - AFTERNOON

Charlie rounds the corner and enters the run down park as it shows its age.

EXT. MAIN DRIVEWAY - AFTERNOON

He continues down the driveway stopping at the mailbox near the front of the park. He opens the mail box, finds nothing, then shuts it.

EXT. TRAILER - AFTERNOON

The trailer is in pretty shabby shape, much like it was years earlier. The same can be said for the old truck in the driveway.

We SEE the words "Bean Inc.," poorly written on the side of the door.

Charlie comes to a stop and gets off all in one continuous movement. He walks onto the porch, then enters into the trailer.

INT. LIVING ROOM - AFTERNOON

LOOKING AROUND, we SEE the dark and still messy trailer.

We SEE Chuck half asleep, watching a nature show on TV while lying on the couch. On his head we SEE what appears to be giant deer ears.

Charlie walks towards the kitchenette.

INT. KITCHENETTE - AFTERNOON

He walks to the fridge and opens it.

LOOKING inside, we SEE a few cans of generic beer, a carton of milk, a fuzzy green something and not much more. Charlie shuts the door then exits the kitchenette.

In the b.g we SEE Chuck waking up.

CHARLIE
Why are you still wearing those damn things?

INT. HALLWAY - AFTERNOON

We FOLLOW as Charlie walks towards his bedroom.

CHUCK
A deer's hearing, being far superior to that of a human.

Charlie ignores the comment.

CHUCK (O.S.) (CONT'D)
I need some money for the electricity.
If we don't have it by noon tomorrow, we lose power again.

Charlie stops and turns back, heading into the living room.

CHARLIE
I thought the last next project had some interest and you would have the money for that shit?

CHUCK
I got the same company line bullshit about function and product uselessness. Deep down, I think the guy saw potential.

CHARLIE
Did you get his card?

CHUCK
They had security kick me out before I had the chance.

CHARLIE
(unbelieving)
Jesus, Dad.

CHUCK
 (firmly)
The next one is it. I can really feel
it.

Charlie walks away.

 CHUCK (CONT'D)
I can't do it all alone you know,

 CHARLIE
Fine, I'll start getting a bit more
involved.

INT. CHARLIE'S ROOM - AFTERNOON

Charlie enters the messy room. LOOKING AROUND, we SEE the walls adorned with a few old rock posters. He still has his twin bed and many of his juvenile belongings.

We MOVE toward the bookshelf.

We SEE the many certificates that read "Honor Student" and various others with much of the same theme. We FOCUS on a framed picture.

INSERT - FRAMED PICTURE

Charlie and Keri are seated next to each other during this class picture. Keri smiles while staring ahead, while Charlie is in a dream-like state as he gazes at her.

BACK TO SCENE

INT. CHARLIE'S ROOM - AFTERNOON

Charlie grabs the picture and quickly tosses it into the trash. MOVING IN on the photo, we SEE Charlie's dream like expression.

INT. TOOL SHED - EARLY EVENING

MOVING DOWN the workbench we SEE a few unsuccessful products. A large used adult diaper, a spoon connected to a necklace, a flattened inflatable target with a metal dart pierced in it and various other items that can best be described as crap.

INT. TRUCK - EARLY EVENING

Charlie looks inside the truck as Chuck demonstrates the latest creation. With a wound tube sock in one hand and an old discarded beer can in the other, Chuck continues.

 CHUCK
You got a burger in one hand.
 (holding up a sock)
And a soda in the other.
 (shaking a can)
While trying to navigate the vehicle.

Chuck takes a bite of the makeshift burger and a quick sip from the soda can. Suddenly, he drops the sock and the can then blatantly loses control of the vehicle.

CHUCK (CONT'D)
 BAM!
 (factually)
 A real danger on our roadways.
 (adding)
 Not anymore.

He removes a blanket from the passenger seat exposing a school lunch tray modified with a strap.

Chuck reaches over picking up the tray, placing the strap around his neck.

CHUCK (CONT'D)
 (presenting)
 The Auto Tray!

With the tray firmly secured chest high, Chuck demonstrates the functionality of the tray. He struggles to reach down, grabbing the sock and can.

CHUCK (CONT'D)
 Goddammit
 (giving up)
 Well, you get the picture.

An expressionless Charlie just stares.

CHUCK (CONT'D)
 (adding)
 They come in commuter packs and a four pack for families.

Charlie walks away.

EXT. DRIVEWAY - EARLY EVENING

Chuck exits the truck and follows.

CHUCK (CONT'D)
 (selling it)
 This will be that rage, Charlie. Mark my word! You think my products failed in the past? Wait for this one.
 (stopping)
 Where are you going? I'm still not done.
 (adding)
 I need you to throw together a presentation package!

CHARLIE
 Fine.

CHUCK
 You know Charlie, many a fella would be a little more appreciative of your position as V.P. of a soon-to-be major corporation.

Charlie stops and faces Chuck.

CHARLIE
 (in agreement)
 You're right.
 (motioning to the tray)
 I guess it's not that bad of an idea. I mean people eat in their cars. Why not capitalize on that?

CHUCK
 Exactly!

Charlie continues toward the trailer.

CHUCK (CONT'D)
 Remember this, Charlie. The Pocket fisherman was called junk, once.
 (firmly)
 ONCE!
 (adding)
 Those guys are laughing all the way to the bank!
 (more)
 Charlie! Big people dream big and...

CHARLIE
 (less than inspired)
 Little people dream little.

INT. CHARLIE'S ROOM - NIGHT

After putting the final touches on the presentation, a tired Charlie sits back and watches the end of the late night news. Moments later he begins to nod off.

Turning towards the TV, we SEE business news reporter WES DALE discuss the days local business news.

(DREAM) INSERT - TELEVISION

Wes Dale reports on the biggest business craze to hit the market. The graphic behind him shows the Auto Tray in use.

WES DALE
 The product, The Auto Tray, by the father and son team of Bean Incorporated.

(DREAM) EXT. BOULEVARD - MORNING

MOVING DOWN the endless sea of cars stuck in the early morning commute. All are stress free and relaxed as a majority enjoys a quality breakfast using the Auto-Tray.

We END UP on a DRIVER and his opinion of the Auto-Tray.

CUT TO:

(DREAM) EXT. VEHICLE # 1 - MORNING

DRIVER # 1
(mouthful)
I think it's great. I can't imagine life
without it.

CUT TO:

(DREAM) EXT. VEHICLE # 2 - MORNING

DRIVER # 2
(mouthful)
This is the greatest thing since sliced
bread.

CUT TO:

(DREAM) EXT. BEAN INC. - AFTERNOON

We LOOK at the massive mirrored building and the Bean, Inc.
sign displayed prominently atop the twenty-story structure.

We TURN to Wes Dale as he continues his report.

WES DALE
Headquartered here in lovely Arcadia
California, Bean Incorporated has plans
to launch the Bike-Tray and the Wheel
Tray for the handicapped to further
capitalize on this overwhelming
sensation.
(distracted)
There he is.

Wes and the small crew attempt to catch up to a hurried and
very professional Charlie as he hops into a big Mercedes-
Benz. Not enough time for any in-depth interview, Charlie
simply states the company line.

CHARLIE
Big people dream big and little people
dream little!

An excited Wes Dale turns to the camera operator then to the
rolling camera.

WES DALE
Did we get that?
(excitedly)
Big people dream big and little people
dream little! I'm Wes Dale for the Tri-
Valley News.

(DREAM) INT. LUXURY VEHICLE - AFTERNOON

Keri and her well to do surgeon husband are moving down the road in their well-appointed vehicle. Keri, not exactly happy in her current existence is elated when she looks ahead.

LOOKING AHEAD, we SEE a determined Charlie standing in the middle of the road with a dozen roses in one hand and a baseball sized diamond ring in the other. In the b.g, the Mercedes awaits.

We TURN BACK to an excited Keri as she unbuckles her seatbelt, quickly exiting the car.

(DREAM) EXT. ROAD - AFTERNOON

She rushes over to Charlie who passionately waits.

(DREAM) EXT. GRAND CATHEDRAL - AFTERNOON

As a just married Keri and Charlie exit the Grand Cathedral, they are greeted by the hundreds in attendance. LOOKING AROUND we SEE heads of state, the rich and famous and the well-dressed residents of Paradise Gardens.

(DREAM) EXT. LIMOUSINE - EVENING

We WATCH as an elated Charlie and Keri exit and FOLLOW as their limo continues toward the Bean Inc. jet.

(DREAM) EXT. BEAN INC. JET - EVENING

As the limousine arrives, the well-mannered crew stand proudly in front of the luxury jet and greet the newlyweds as they exit the limo.

(DREAM) INT. DUARTE MEDICAL CENTER - NIGHT

Charlie, dressed in hospital garb, is led to the birthing room as Keri has just given birth.

(DREAM) INT. MATERNITY WARD - NIGHT

A glowing Keri proudly hands over baby Bean to a proud and teary-eyed Charlie. The well-wrapped baby is cautiously handled by Charlie as he faces his new born son.

With the face of Carl Bailey, this baby speaks.

BAILEY
IT'S A FUCKING DREAM BEAN!

BACK TO SCENE

INT. CHARLIE'S ROOM - NIGHT

Charlie quickly pops up.

CHARLIE

AHHH!

Looking around, he realizes it was in fact, a dream.

INT. HALLWAY - NIGHT

Charlie exits his bedroom heading towards the bathroom.

INT. BATHROOM - NIGHT

A nude Bertha, having not aged gracefully, is sitting on the pot, straining as she takes a crap.

BERTHA
(red-faced)
Occupied.

INT. HALLWAY - NIGHT

Charlie quickly about faces and heads back down the hall, toward the living room. In the b.g. we hear the loud MOANS coming from the TV in the living room.

INT. LIVING ROOM - NIGHT

As we enter the living room, we SEE Chuck sleeping on the sofa with his shorts around his ankles and a porn tape playing on the TV.

CUT TO:

INT. TEST CAR (IDLE) - MID MORNING

The Auto Tray, loaded with a complete meal, is properly fitted and the driver is handed the proper utensils. Moments later he drives off.

EXT. PARKING LOT (INVENTORS INC.) - MID MORNING

We TURN BACK to and see an excited Chuck and an uneasy Charlie. Next to them is the President of Inventors Inc., MR. LOVITT.

MR. LOVITT
I would have to say Bean, this one might actually have legs.

CHUCK
(proudly)
Like I said, Charlie, the next big thing.

INT. TEST CAR (MOVING) - MOMENTS LATER

The driver attempts to stay focused ahead but struggles as he works his knife and fork. With both hands off the wheel, he gets a better foothold with the utensils.

EXT. PARKING LOT (INVENTORS INC.) - MID MORNING

CHUCK
You want to go ahead and draw up that
contract now, Mr. Lovitt?

We TURN BACK towards the car as it swerves and CRASHES into a pole.

CUT TO:

INT. BASIL'S CAR (MOVING) - AFTERNOON

We SEE Charlie seated in the front passenger seat, Yuck in the rear and Basil behind the wheel in the old seventies sedan.

BASIL
(making light of the situation)
So the guy can't walk for six months?

CHARLIE
(distant)
Huh?

BASIL
I'm talking about the driver of the car.

CHARLIE
I'm sorry, I wasn't listening.

BASIL
Again, I see. You know you've been a
real joy all afternoon.

YUCK
You are pretty quiet.

BASIL
Did your mother catch you jerking off
again?

CHARLIE
(lifeless)
No.

YUCK
(horrified)
No!

BASIL
I was talking to Charlie.

A red-faced Yuck sits back and remains silent.

BASIL (CONT'D)
(winking)
You get those beads stuck up there again?

CHARLIE
 (a tad pissed)
 No!
 (grossed out)
 Jesus!

YUCK
 (into it)
 Did you...

CHARLIE
 Okay!
 (painfully)
 I'm twenty-seven and I still live at home. I have no job, no girlfriend...I ride a dirt bike and Bean Inc. doesn't seem to be going anywhere.
 (adding)
 And if that wasn't bad enough, I do jerk off five to six times a day.
 (throwing his arms up in the air)
 Bailey nailed me down to a tee.

BASIL
 Let me get this straight.
 (pause)
 You jerk off five to six times a day?

YUCK
 (cautiously)
 That's gross.

CHARLIE
 (perturbed)
 Forget about the jerking off part. I'm talking about who I am. I'm a nobody. I mean shit, what have I done with my life? Nothing. At least not yet.

BASIL
 Since when did that shit begin to bug you? I mean you've been fine up 'til now.

Charlie almost agrees.

BASIL (CONT'D)
 (realizing)
 He really got to you, didn't he?

CHARLIE
 A little.
 (nodding)
 Yes, he did.
 (giving in)
 It's not just him. It's Keri Daniels. When I ran into her yesterday, I acted like I didn't even know her.

YUCK
Why did you do that?

CHARLIE
(turning back)
Why did I do that? Look at me. I mean
hell, she married a doctor.
(passionately)
I was supposed to marry her. If she knew
what I am now, she be ashamed. She
expected me to be this billionaire.

BASIL
(looking at Charlie)
Fuck him, and if she just cares about how
much money you make, then fuck her.
(explaining)
Hell, Charlie, life's a marathon, not a
sprint. Who's to say you won't be
something big in a few years? Who's to
say you're not a success now?

CHARLIE
(realizing)
You're right. I'm taking this crap way
too seriously. I mean who is to say I'm
not a success now? How many people can
actually say they are vice-president of a
company?

BASIL
About thirty million.

CHARLIE
You know what I mean.

Charlie looks at the passing landscape and the nice houses
lining the road as they enter Arcadia.

CHARLIE (CONT'D)
Hell, one day I could own houses just
like these.
(pointing to a fancy car that
passes)
And drive a car just like that.

CUT TO:

INT. GREAT MALL - AFTERNOON

Charlie lags behind Basil and Yuck as they walk through the
mall. Charlie stares at various storefronts as he passes
them.

CHARLIE
And shop at stores like these.

Charlie catches up to Basil and Yuck. LOOKING AHEAD, a fine
chick approaches and passes by.

CHARLIE (CONT'D)

(sniffing)

Smell that?

(looking back)

And have a chick that smells like that.

With nice skin and who doesn't swear.

(quickly)

Well maybe the okay ones, but not the real nasty ones.

We TURN and SEE two heavy set, scantily dressed, white trash females in their early thirties as they stand near the pay phones.

BASIL

What do we have here?

(pointing)

There you go, Charlie. There's some good skin and hey, I don't hear any swearing.

CHARLIE

(looking)

I don't think so.

BASIL

You don't think so? That's some good pussy.

CHARLIE

(looking around)

Weren't you listening to me? That's exactly what I don't want. I want a good-looking chick.

BASIL

You can't get a good looking chick.

(pointing)

You get those.

The girls smile.

CHARLIE

I can get a good looking chick.

BASIL

The hell you can.

(factually)

It's not an insult, Charlie, it's just a fact.

(example)

Look at Wendy. Not the most pleasing thing in the world to wake up to, but I knew she was best I could do.

(honestly)

I don't expect good looking chicks to dig me so I take the best I can get.

(rationalizing)

It's better than being alone.

CHARLIE
 (looking around)
 Well that's you. I don't want that.

BASIL
 (shaking his head in disbelief)
 Okay, Charlie.

CHARLIE
 Oh shit.
 (pointing)
 There she is. That's her. That's Keri.

We LOOK across the mall and SPOT Keri as she walks along.

BASIL
 Damn, she looks good.

CHARLIE
 (stepping back)
 I can't let her see me.

BASIL
 Why not?
 (looking ahead)
 Hey, Keri!

CHARLIE
 Stop it!
 (pushing Basil and ducking low)
 Dammit, Basil.

BASIL
 Chill man, she's gone.

We WATCH as Charlie stares at the entrance to the salon she just entered.

CHARLIE
 She's like a dream isn't she?

BASIL
 She's married big guy.

Basil and Yuck resume walking.

CHARLIE
 (catching up)
 I know that Basil.

BASIL
 You're wasting your time Charlie. If she weren't married she couldn't marry you anyway.

CHARLIE
 (unsure)
 Couldn't?

BASIL
It's all in the grand scheme of things
Charlie. We all have our types and they
have theirs.

CHARLIE
(unbelieving)
What are you talking about?

BASIL
I'll put it in simpler terms. From one
to ten you rate yourself what? A six?

CHARLIE
(defensive)
Seven and a half!

BASIL
Seven and a half then. What would you
rate her?

CHARLIE
Twelve, easy.

BASIL
Consider yourself currency and Keri a
product. Name one place you can buy a
twelve dollar item with seven and a half
bucks?

CHARLIE
(unbelieving)
Where do you come up with this bullshit?

BASIL
It's not bullshit, it's a fact. Think
about it. When was the last time someone
from our side of town dated someone from
her side?

Charlie is silent.

BASIL (CONT'D)
(nodding)
Exactly.

They walk in the direction of Grimsley's, an upscale
department store.

INT. MEN'S DEPARTMENT (GRIMSLEY'S) - AFTERNOON

They continue in the direction of the Men's section.

BASIL
It's simple logic, Charlie. She married
a doctor, why? Because she was supposed
to. You deliver newspapers, why?
Because you're supposed to.

CHARLIE

I don't know, it doesn't seem right.

BASIL

Then that blows my theory to hell. You know what Charlie? You might have a point. Maybe the Queen of England was supposed to be my soulmate. Hell, I like Benny Hill and have been known to drink my fair share of tea. I think I'll give the old lady a call tonight.

(adding)

Better yet, why don't you go right now and walk up to Keri and say sweetheart, I was supposed to marry you. So dump the surgeon, the six figure income and the half million dollar house and come move in with me. Hell, I've still got my twin bed and I'm sure the business I've been in for tens years may actually one day turn a profit.

CHARLIE

I didn't mean it like that.

BASIL

Then how, Charlie? How did you mean it? I'm telling you how it is and you don't seem to fucking get it.

CHARLIE

I do get it. I just don't think it's right. Something just doesn't make sense.

BASIL

(stopping to face Charlie)

Then make it make sense. Do whatever you need to do to make yourself happy. I don't know about Yuck, but you are bugging the fuck out of me.

(continuing to walk)

I'm tired of your fucking...

Noticing the scene getting the attention from a few shoppers, he quiets down.

BASIL (CONT'D)

...fucking complaining. Ever since you ran into this girl you've been rambling on about your life. How you're not happy, blah blah blah. I'm happy with the way my life is. It may not be perfect but it's mine. I like it.

Basil stops at the men's shirts. He begins looking through the selections.

YUCK

What are you looking for?

BASIL
I need a nice white shirt. No cheap
shit. For about ten bucks.

Yuck begins looking. Charlie walks away, looking at the more expensive clothing.

LOOKING AHEAD we SEE the designer collections.

INT. MEN'S DEPARTMENT (GRIMSLEY'S) - MOMENTS LATER

Charlie eyes the fancy polo shirts, a staple for every suburbanite. Next to them is beige Dockers, again another suburbanite must have.

Charlie carefully handles the garments and turns to the dressing room.

INT. DRESSING ROOM - MOMENTS LATER

We WATCH as Charlie stands in front of a mirror outside the dressing room wearing the clothes. He looks great as he stares at himself.

He is taken aback by his professional appearance. This is what he has always wanted. He gently fixes his hair.

BASIL (O.S.)
I think I'm going to barf.

Charlie turns to Basil.

BASIL (CONT'D)
You look like a you're from the fucking
Burb's.

CHARLIE
(smiling)
I know.

BASIL
(to Charlie)
You ready?

CHARLIE
Give me a second.

BASIL
We'll be outside. I need to smoke.

Basil and Yuck walk away. Charlie watches as they exit, then looks at the mirror, taking notice of what he feels he should look and dress like.

CHARLIE
(extending his hand, as to
shake another)
Charles...Charles Bean.

He gently caresses the fabric on the shirt, paying close attention to the authentic designer emblem that's prominently displayed.

KERI (O.S.)
Charlie Bean?

CHARLIE
(surprised as he turns)
Huh?

We TURN to see Keri Daniels.

KERI
You are Charlie Bean, aren't you?

CHARLIE
(uncomfortably)
The one and only.

KERI
(smiling)
That was you on the bike yesterday.

CHARLIE
(like a fox)
Was that you?

KERI
(smiling)
Yes, that was me.

CHARLIE
I thought it was you, just wasn't sure.

KERI
(a bit confused)
Was that your bike?

CHARLIE
(ghost white)
My bike? No. Oh, no. It was a kid's.
A kid I knew.
(nodding)
I drive a regular car.

KERI
(smiling)
Okay.

CHARLIE
(uncomfortably)
A real good one.

Abruptly silent.

KERI
 (taken aback)
 The great Charlie Bean in person.
 So what are you up to these days?

CHARLIE
 (speechless)
 Just...you know.

KERI
 (nodding)
 Same here.

CHARLIE
 What are you doing back in town?

KERI
 The company just expanded to this region
 and needed some experienced reps. I know
 the area and decided that it would be
 perfect for me right now.

Pushing Charlie's shoulder.

KERI (CONT'D)
 So where did you end up going to school?

CHARLIE
 (lost)
 Well...
 (pointing East)
 I really...

KERI
 (amazed)
 You didn't even go.

CHARLIE
 (pained)
 Well...No.

KERI
 I always knew you were different. To heck
 with convention always said. You'll do
 it your way.

CHARLIE
 (alive again)
 That's right.

KERI
 So now what do you do? Do you have your
 own business?

CHARLIE
 (nodding)
 It's coming along.

KERI
 (as if she knew)
 That's great.
 (looking at his ring finger)
 Not married yet? Charlie Bean still
 single?

CHARLIE
 (tadaa)
 That's me.

KERI
 (holding up her hand)
 Same here.

CHARLIE
 (wide eyed)
 You aren't married?
 (explaining)
 I heard you married a surgeon or
 something.

KERI
 (laughing)
 No, I'm not married to a surgeon or
 something.

CHARLIE
 (dreamlike)
 Great. So you're like single?

We MOVE around them as they continue talking.

They both can barely hold back their smiles as the
 conversation flows effortlessly.

LOOKING around the department store we SEE it bustling with
 afternoon shoppers.

We TURN BACK and WATCH as they continue talking.

INT. DRESSING ROOM - ONE HOUR LATER

We again LOOK around and SEE the afternoon bustle has
 dissipated as an hour has passed. Back to Charlie and Keri.

CHARLIE
 (laughing)
 I wanted to go with you to the Ball, but
 I was so afraid to ask you and I had
 nothing to wear.

KERI
 You should have. I wouldn't have cared.
 (recalling)
 I had the biggest crush on you.

CHARLIE
 (smiling)
 On me?

KERI
 (smiling)
 Huge.
 (adding)
 You were just so different. So
 refreshing.
 (matter of fact)
 There are so many jerks out there. Just
 recently I was dating this guy, a Dot
 Com'er. Just couldn't get it together.
 He didn't get it. Not like you do.

CHARLIE
 (wide eyed)
 Like me?

KERI
 The Great Charlie Bean being modest.
 (daring)
 Look, I'm starving. Would you like to
 get a bite to eat? I know this cute
 French Bistro I want to try.

CHARLIE
 Sure.
 (motioning to the dressing
 room)
 Let me go change.

LOOKING into the dressing room we SEE his less than Bistro
 worthy clothes on the floor and his wallet with his last two
 dollars hanging out.

CHARLIE (CONT'D)
 Oh, I can't. Not right now.

She's mildly disappointed.

CHARLIE (CONT'D)
 I'm here with some buddies.

KERI
 (looking around)
 Where?

CHARLIE
 Around. It's my friends birthday and
 you know.

KERI
 (smiling)
 I understand.

CHARLIE
 What about tonight? We can go out
 tonight.

KERI
 (smiling)
 Tonight would be great.

INT. BASIL'S CAR (IDLE) - MID AFTERNOON

Basil and Yuck continue to wait.

BASIL
(pissed)
I'm gonna beat that fucker's ass.

YUCK
What do you think happened?

BASIL
(starting the engine)
Well, I'm not going to wait and find out.

YUCK
(spotting Charlie)
There he is!

EXT. PARKING LOT - MID AFTERNOON

An overjoyed Charlie, oblivious to his surrounding and the traffic, floats through the parking lot with a small piece of paper held high.

INT. BASIL'S CAR (IDLE)- MID AFTERNOON

YUCK
What the hell's gotten into him?

BASIL
He's fucking crazy.

Charlie gets into the back seat.

INT. BASIL'S CAR (MOVING) - MOMENTS LATER

They continue down the expressway.

Charlie rolls down the window, letting in a strong breeze.

Basil seems less then excited.

BASIL
(less then excited)
She gave you her number?

CHARLIE
(holding up the note)
No, just her address.

BASIL
(nodding)
Um hum.

CHARLIE
Um huh what?

BASIL
Nothing. Just seems weird she wouldn't
give you her number.

CHARLIE
It's not weird. I'll probably get it
tonight.

BASIL
(skeptically)
Sure Charlie.

YUCK
(to Charlie)
You excited?

CHARLIE
It's like unreal.

BASIL
She's high maintenance. She's one of
them.
(via the rearview)
One date and it's over. Mark my word.

CHARLIE
I don't think so.

BASIL
Where you going to take her? The burrito
joint? On your fucking bike?

CHARLIE
I'll take her somewhere nice.

BASIL
Bullshit.
(adding)
You have no money, no job and not to
mention...you live at home. Face it,
you're out of your league. And trust me
here. After she soaks you out of your
last few bucks, she's dumping you man.

CHARLIE
You know what? Fuck you Basil. How do
you know half this shit you spew out?

BASIL
I just know, that's the way life is
Charlie. Those kinda' of chicks aren't
going to settle for a hotdog and a soda.
They want lobster and fine wine, which
you my friend know nothing about.
(agitated)
The fact is Charlie, you're going to make
a fool of yourself.

CHARLIE
 (to Basil)
 Fuck you, Basil. Your life may suck, but
 my luck is changing for the better.

WHOOSH! The paper is sucked out the window.

EXT. BASIL'S CAR - THIRTY MINUTES LATER

Leaning up against his car and smoking a cigarette, Basil watches as Charlie and Yuck diligently search through the ice plant that lines the roadway.

BASIL
 I'd consider it a message from above.

A split second later, Charlie finds it. Basil tosses his smoke away and opens the driver side door.

INT. CHARLIE'S ROOM - LATE AFTERNOON

On his knees, a hurried Charlie frantically searches for a decent shirt in a pile of clothes on the floor.

CHARLIE
 T-shirt!
 (tossing it aside)
 T-shirt!
 (tossing it aside)
 T-shirt!
 (tossing it aside)
 My clothes are shit!
 (losing it)
 Fucking T-shirts!

Charlie comes out with a Polo type shirt with the Burger World patch on the pocket. He begins to think about what Basil had said earlier.

BASIL (V.O.)
 You're out of her league.

INT. LIVING ROOM - LATE AFTERNOON

Charlie enters into the living room. We SEE the logo is now off the shirt.

CHUCK
 What the hell's going on in there?

CHARLIE
 I have this date with a girl, a really important girl, and all I have is shit to wear.

CHUCK
 Well woo hoo. With who?

CHARLIE
You wouldn't know her.

CHUCK
Try me. I know all the girls in the park.

CHARLIE
No, it's not any girl from around here.
(looking for the truck keys)
I need the truck.

CHUCK
(holding the keys back)
What girl?

CHARLIE
You don't know her.
(grabbing the keys)
Like I said, she's not from around here.

CHUCK
You going to bring her here later?

CHARLIE
I don't think so.

CHUCK
Why not? You mother's making macaroni surprise.

CHARLIE
(unbelieving)
Why not? Are you serious? I can't bring her back here and don't really think she's a macaroni surprise type of girl.

CHUCK
Your loss.

Charlie heads towards the door.

CHUCK (CONT'D)
I need you tomorrow. Might have some big news.

CHARLIE
What big news?

CHUCK
I'm not going to say anything yet, but lets just say things are moving forward.

CHARLIE
(intrigued)
Really?

CHUCK
I'll tell you more when I can.

EXT. ARCADIA - LATE AFTERNOON

We SEE the immaculate condition of Arcadia. This suburban paradise is lined with tall trees and large spacious homes.

Many luxurious automobiles cruise on down the Boulevard in their respective directions.

INT. TRUCK (MOVING) - LATE AFTERNOON

With radio playing, Charlie glances at the cars passing by. He slows at an intersection, then stops.

INT. TRUCK (IDLE) - LATE AFTERNOON

He stares ahead at the large SUV.

LOOKING AHEAD, we SEE two kids, seated in the rear.

TURNING BACK, Charlie smiles and waves at the kids.

LOOKING AHEAD, They begin to point and laugh at Charlie and the truck.

TURNING BACK, Charlie looks away. Moments later he looks ahead as the SUV takes off as the signal changes.

INT. TRUCK (MOVING) - LATE AFTERNOON

Attempting to accelerate, the truck sputters and BAM! A plume of smoke later, and the truck slowly moves forward.

LOOKING AHEAD we SEE the two kids in the SUV laugh their asses off.

Charlie attempts to focus on the road ahead.

On his left, another impressive car pulls up and slows as it also takes notice of the smoke spewing from his truck.

Charlie turns and smiles at the driver then looks straight ahead.

PING! The truck begins to rumble and shake. An uneasy Charlie attempts to ignore it. PIT TING! It begins to violently shake.

EXT. ARCADIAN OAKS - LATE AFTERNOON

LOOKING AHEAD, we SEE a luxury apartment complex and the security kiosk leading to the entrance.

INT. TRUCK (IDLE) - EARLY EVENING

Charlie pulls up to the kiosk where a SECURITY GUARD approaches the smoking vehicle.

SECURITY GUARD
(coughing)
We just had the grounds mowed Monday.

CHARLIE
Oh no. I'm not the gardener.

SECURITY GUARD
(motioning)
One second.
(to another guard)
Hey, Bob?

CHARLIE
No, no, no. I'm here to see someone!

SECURITY GUARD
(to Bob)
Didn't we just have the grounds done
Monday. Seems like one of their guys is
here again.

CHARLIE
(firmly)
I'm not the gardener. I'm here to see
Keri Daniels.

EXT. KERI'S APARTMENT - EARLY EVENING

The door opens and we SEE Keri, who's comfortably dressed and
looking great.

KERI
Hey!

EXT. WALKWAY - LATE AFTERNOON

They walk side by side.

KERI
You don't mind if we take your car do
you? My car is acting up.

CHARLIE
(wide eyed)
Oh.
(thinking)
Sure, it's just my car is in the shop and
I'm using an old work truck. A real
crappy truck.

KERI
(smiling)
That's okay.

INT. TRUCK (MOVING) - EARLY EVENING

LOOKING OUT the window, we WATCH again as many luxurious cars drive by. Then WE LOOK on Charlie as he struggles with the steering wheel as it vibrates excessively.

CHARLIE

Did you know the Mercedes C class was chosen over the BMW by the top three auto magazines?

KERI

I wasn't aware of that.

CHARLIE

I mean the ride in a Mercedes is like floating on clouds, but you can't knock the German ingenuity of a BMW. What do you drive?

KERI

Actually I drive a Celica.

CHARLIE

The Turbo Series with the sport trim?

KERI

No. Just an eighty-three Celica.

CHARLIE

Oh.
(adding)
I bet you have the leather package.

KERI

No, just the cloth.

She stares out the window at the passing landscape and spots a Duffy's Coffee Shop.

KERI (CONT'D)

Oh...I just love Duffy's.
(to Charlie)
Let's get a Duffy's.

CHARLIE

The coffee place?

KERI

Not just a coffee place, the mecca of fine coffee. Haven't you ever been there?

CHARLIE

Of course. Heck, I always go there.

KERI

Do you like espressos?

CHARLIE
Espressos? Those are my favorite. I
always get them.

EXT. DUFFY'S COFFEE - EARLY EVENING

Keri exits with a small demitasse size espresso, while
Charlie has a large 64 oz.tanker.

KERI
That's a lot of espresso, Charlie.

An unsuspecting Charlie takes a huge swig from quite possibly
the most potent coffee ever.

CHARLIE
Oh no, I always get this...
(twitching violently)
Size.

INT. TRUCK (MOVING) - LATE AFTERNOON

They continue along. As a result of his first espresso,
Charlie's stomach begins to react to the 64 ounces of
Colombian sludge. Grumble...grumble...TOOT!

CHARLIE
(horrified)
Whoops.

Keri is oblivious to his problem as she stares out the window
and the passing cars.

Pulling up next to her is a well-to-do hipster in a black
Mercedes convertible. This cool cat takes a double take on
Keri and the truck and sends over the slickest of smiles
followed by a wink. Keri smiles back and looks ahead as the
car moves along.

Charlie, eyeing the whole thing, takes notice of the guy, the
car and Keri's smile. TING! The truck begins to shake and
shimmy as they continue long.

A bit humiliated, Charlie attempts to divert the attention.

CHARLIE (CONT'D)
I just love the weather.

The truck shakes even more.

CHARLIE (CONT'D)
Isn't it won-der-ful?

Keri grabs on to the door to control the effects of shaking.

KERI
(smiling)
It's ni-ce. It sure does shake, a huh?

EXT. FOOD WORLD - EARLY EVENING

They exit the truck at the family styled eatery.

Charlie inadvertently lets some more bubbly gas slip out as he exerts himself and shuts the door. Meanwhile, the truck continues to run as it struggles to shut off.

Charlie looks ahead and is relieved she was unaware. A grrrr comes from Charlie's stomach.

KERI (O.S.)
Look at that.

EXT. BOB'S EUROPEANS - EARLY EVENING

We TURN to the repair shop across the street and the light blue Mercedes parked in front. Coincidentally the Hipster in the earlier Mercedes is talking to a tech near the shop. Seizing the opportunity, this confident male shoots a slick wink and a wave at Keri.

EXT. FOOD WORLD - EARLY EVENING

They continue toward the eatery.

KERI
I love that shade of blue, especially on a Mercedes.

Catching it all, Charlie seizes the opportunity.

CHARLIE
You like that?
(To Keri)
That's funny you say that, because that's my car.

KERI
That's yours?

CHARLIE
That's my car.
(staring at the car)
Got it a few months ago. Just getting the ol' engine tuned.
(to Keri)
I'll have to give you a ride in it some day.

Charlie resumes walking.

KERI
(again looking at the car)
I never in life would picture you in a car like that.

CHARLIE
 (looking back at the Hipster)
 You have no faith in the Great Charlie
 Bean?

KERI
 I mean it's a nice car but way too
 conventional for Charlie Bean. I picture
 you in a Camaro or something strong.

CHARLIE
 (smiling)
 I guess we all have our weaknesses and
 mine happens to be a nice..
 (looking back)
 Blue Mercedes.

The truck finally shuts off.

INT. FOOD WORLD - EARLY EVENING

They are seated in the middle of the busy eatery looking over
 the menus. Looking away, Charlie takes notice of the
 accessories used to ad flare to the eatery.

CHARLIE
 I don't even think those are Tiffany
 lamps.
 (adding)
 Tiffany makes the best lamps. I think
 I'd die without my Tiffany.

KERI
 I don't remember you ever having this
 fascination with possessions.

Charlie takes the fancy cloth napkin and tucks in into the
 neck of his shirt.

CHARLIE
 I guess I just admire the finer things
 life has to offer.

LOOKING OVER Charlie's shoulder, we WATCH as JULIO, a
 Hispanic busboy, recognizes Charlie.

KERI
 This place is so neat. I've never been
 here before, have you?

CHARLIE
 My first time, too.

JULIO (O.S.)
 Senior Charlie Bean!

Looking over the menu, Charlie acts as if he heard nothing.
 His stomach again grumbles from the espresso.

CHARLIE

Wow. Only twelve dollars for the Taco Platter. That's a bargain. I'm sure they use top of the line ingredients, not that crap they use at Taco Juan's.

KERI

I love Taco Juan's. That's where you get the real authentic food. Out here, it's probably watered down and over priced.

CHARLIE

(taken aback)
You go to Taco Juan's?

KERI

Religiously.

CHARLIE

I like the Grande Burritos.

KERI

(wide eyed)
I love those.

INT. FOOD WORLD - TWENTY MINUTES LATER

A delighted Charlie finishes his burger and an equally delighted Keri finishes her salad.

LOOKING OVER Charlie's shoulder, we again take notice of Julio staring, as he continually bussess the tables.

KERI

(pointing)
Do you know him?

CHARLIE

(taking a quick look back)
No. Don't know him.

We WATCH as Julio finishes up and approaches the table.

JULIO

Senior Charlie Bean!

Arriving, he pats Charlie's shoulder.

JULIO (CONT'D)

El Grande Charlie Bean!
(thumbs up)
Mi Amigo!

Julio hands Charlie his rag as a joke.

JULIO (CONT'D)

Trabajo!

Julio calls Charlie out to help clean tables like he used to. Charlie looks away momentarily, then back to Keri.

CHARLIE
I guess they always do this.

Julio roughly pats Charlie on the back and walks away. The impact of the hit causes Charlie to release more gas. Grumpphhh! Horrified, Charlie looks to divert the attention.

CHARLIE (CONT'D)
(snapping his fingers)
Do you just realize I made more money in those two seconds then he will make in a year? That must really depress him.

KERI
What if money is not important to him? I say if you like what you do, then you're doing something right.

CHARLIE
I know, I'm just saying.

KERI
(quickly)
So what exactly do you do?

CHARLIE
(gulping)
What?

KERI
(sniffing)
What was that smell? That's awful!

CHARLIE
(horribly faking)
What smell?

KERI
(grossed out)
You can't smell that?
(looking around)
It's all over.
(locating it)
It's coming from under the table.

She attempts to look under the table.

CHARLIE
It's him!

She looks up. Charlie points to the elder man behind him. We LOOK OVER Charlie's shoulder at the elder male who is oblivious to the conversation.

KERI
(motioning for Charlie to move closer, then whispering)
(MORE)

KERI(cont'd)

(crinkling her nose)
Almost smells like coffee beans.

CHARLIE
(grossed out)
Eww.
(quickly)
I'll be right back. I have to make a call.

KERI
(reaching for her cell phone)
Use my phone.

CHARLIE
No, I couldn't. I'll be right back.

He gets up from the table and hurriedly heads towards the rest room.

INT. REST ROOM - EVENING

Hurriedly, Charlie rushes in. He enters into the stall and slams the door.

INT. FRONT REGISTER (FOOD WORLD) - EVENING

The HOSTESS carries a bag filled with food-to-go.

HOSTESS
Here you go, Mr. Bailey.

WE TURN to Bailey as he stands up.

He takes possession and checks the contents. Out of the corner of his eye he spots Keri seated alone, waiting patiently.

BAILEY
Thank you.

He continues to stare.

HOSTESS
Have a great night.

BAILEY
Oh, I will.

INT. REST ROOM - EVENING

After flushing the toilet, Charlie exits the stall and walks over to the mirror. Now relaxed, Charlie attempts to refocus.

CHARLIE
(staring into the mirror)
Just be yourself. No more bullshit.

INT. FOOD WORLD - EVENING

Charlie exits the rest room, making his way back to the table. More relaxed, Charlie decides to be a bit more truthful about himself. Looking down, he approaches the table.

CHARLIE
(bashfully smiling)
Product development.

Charlie looks up and sees a smirking Carl Bailey seated in his spot.

CHARLIE (CONT'D)
(ghost white)
That's what I do.

BAILEY
(mildly impressed)
Product development? Anything I might be familiar with?

A shocked Charlie looks over at the smiling Keri.

BAILEY (CONT'D)
(extending a hand)
How you doing, Charlie?

Charlie shakes it and remains standing.

BAILEY (CONT'D)
Keri tells me she's back in town working at the new business park.
(to Keri)
I told her she and I ought to do lunch, seeing how my office is only a few minutes away.

Charlie uncomfortably smiles.

CHARLIE
(stumbling)
That's gr...eat.

BAILEY
(to Charlie)
Shouldn't really be a problem. I mean this isn't a real date is it?
(to Charlie)
Everyone knows Nick's is a must for any romantic beginning...
(looking around)
Not Food World.
(bumping Charlie)
Even you know that, Charlie.

Charlie is a bit red faced.

KERI
 Charlie's showing me a wonderful evening,
 Carl. I hope we go out again.

Charlie is pleasantly surprised by this.

BAILEY
 (winking)
 I'm sure he is.
 (getting up)
 On that note, I'll let you two get back
 to your little dinner.
 (to Keri)
 You have my card. Give me a call and we
 can set up that lunch and talk about old
 times.

KERI
 (smiling)
 We'll see.

BAILEY
 (confidently)
 Yes, we definitely will.

Carl extends his hand to Charlie, and then quickly pulls it
 back as Charlie bites.

BAILEY (CONT'D)
 Gotcha, Charlie.

Carl walks away. Moments later, Charlie takes the now open
 seat.

KERI
 I haven't seen him since the Arcadian
 Ball.

CHARLIE
 (mildly interested)
 Really?

KERI
 (enthusiastically)
 Product development, huh?

Charlie cautiously nods.

KERI (CONT'D)
 You remember the Pocket Fisherman?

CHARLIE
 (as if he always knew)
 Junk, huh?

KERI
 (jazzed)
 No way. I had three of them.

EXT. PARKING LOT - EARLY EVENING

Upon exiting the eatery, a mischievous Bailey quickly locates Charlie's mode of transport. WE TURN to the row of expensive cars and END UP on the old eyesore, the truck.

BAILEY
(not surprised)
Fucking Bean.

INT. FOOD WORLD - HALF HOUR LATER

We MOVE AROUND the table as they continue the lively conversation.

KERI
(factually)
All my friends wanted dolls when we were kids. I wanted anything from Ronco. If you pay attention, most successful products originate from supposed "crack pot" ideas.

CHARLIE
I met him once.

KERI
You met Ron Popiel?

CHARLIE
(smiling)
A while ago. At this inventors fair.

KERI
I would love to have met him. I must have purchased everything he's ever put out.

We MOVE AROUND as they continue the delightful conversation. The more she divulges, the more Charlie relaxes.

INT. FOOD WORLD - EVENING

Unable to control her laughter, Keri reacts to various ideas thrown out by Charlie.

CHARLIE
(happily defensive)
No, no, no. It actually tasted pretty good.

She attempts to keep a straight face.

KERI
(wiping away a few tears)
Meatloaf Cola?

EXT. PARKING LOT - EVENING

After exiting Food World, they continue towards the truck. Passing just ahead of them is a car with its radio tuned to a classic rock station and playing the Boston hit, "Amanda."

KERI
Remember that song?
(To Charlie)
You used to sing it in Mr. Geldman's
class?

CHARLIE
(singing the chorus)
I'm gonna take you by surprise and make
you realize. Amanda! I'm gonna tell you
right away, I can't wait another day.
Keri! I'm gonna say it like a man and
make you understand, Amanda!

KERI
(smiling)
I love you!

Charlie stops in his tracks, as these are the words he's longed to hear.

KERI (CONT'D)
I love you.
(looking back)
The final line is I love you.

CHARLIE
(realizing)
Oh.
(as if he didn't know)
Really?

KERI
Everyone hated that song.

CHARLIE
I don't know how. It's like perfect.

KERI
Hey? The Arcadian Ball is in a few
weeks. Let's you and I go.

Charlie smiles as he looks ahead.

CHARLIE
I'd like that.

KERI (O.S.)
Your tire, Charlie.

EXT. TRUCK - EVENING

The front passenger tire is totally flat.

KERI
Call the auto club.

BAILEY (O.S.)
What happened there?

We LOOK BACK as Bailey arrives with his car idling in the b.g.

BAILEY (CONT'D)
Oh that must stink.
(to Charlie)
Looks like you have a little flat there, Charles.

CHARLIE
I got it.

KERI
What are you still doing here, Carl?

BAILEY
(motioning to the restaurant)
I realized the young lady gave me too many bread sticks, so I came back to return them.
(from the heart)
My conscience got the best of me. What can I say? And by the looks of it, seems like fate might have had a little hand in it.
(to Charlie)
Say, Charlie, can I give you a hand with the spare?

CHARLIE
(down)
I don't have a spare.

BAILEY
No spare? That's not fun.

CHARLIE
I got it, Carl. You can get home before you food gets cold.

KERI (O.S.)
Why don't we see if your other car is ready?

BAILEY
Other car?

KERI
(pointing)
The blue one is Charlie's.

EXT. BOB'S EUROPEANS - EVENING

We SEE the blue Mercedes.

EXT. FOOD WORLD - EVENING

Carl turns back to Charlie.

BAILEY
(smiling)
Really Bean? A Mercedes?

KERI
You want to go see if it's ready,
Charlie?

CHARLIE
(in deep shit)
Actually.. Well..

BAILEY
Well what?
(looking back at the car)
It looks ready. If it's your car, I
think it would make sense to go with
Keri's idea. You said it yourself, you
don't have a spare.

CHARLIE
(stumbling)
No..Maybe, maybe it's not ready.

BAILEY
Why don't I run Keri over there and she
could see if it's ready.
(sheepishly)
It is your car, isn't it? You wouldn't
make up something like that, would you?

CHARLIE
(stumbling)
No.

BAILEY
I mean you look a little nervous.

Charlie stumbles more.

KERI
Are you okay, Charlie?

CHARLIE
(smiling)
I'm fine.
(adding)
I just don't think it's ready. I mean I
know it's not ready. He told me
tomorrow.

BAILEY
He?

CHARLIE
(motioning)
Bob.

BAILEY
(smirking)
Bob's been retired for ten years,
Charlie. His partner Raheeb runs the
business there.

CHARLIE
I meant Raheeb.

BAILEY
I could see how one might confuse the
two.
(nodding)
How about this then. I'll just run Keri
home in my car and I'll come back and
lend you a hand. I mean there's no sense
in Keri standing around while you take
care of this dirty little task.

Charlie stares at Carl.

KERI
I don't mind standing around.

BAILEY
I'm sure Charlie doesn't want you to do
that.
(adding)
He can handle this himself. I mean he is
the Great Charlie Bean after all.

KERI
No, I'll stay here.

BAILEY
(quickly)
Hey! Raheeb has a loaner program with
service repairs. I'll just run over
there and talk to him about it.

Carl heads in that direction.

BAILEY (CONT'D)
I'm surprised you didn't take advantage
of it, Charlie. That is a C Class and
knowing Raheeb like I do, he will go that
extra mile when it comes to his
customers.

Charlie moves towards Carl.

CHARLIE
No, no need to bother him.

BAILEY
It's not a problem, Charlie.

CHARLIE
(painfully)
Keri? Why don't you go ahead and ride
along with Carl here.

Carl smiles.

CHARLIE (CONT'D)
Like he said, there's no real sense in
you just standing around.

KERI
Are you sure? I really don't mind at
all.

CHARLIE
No. Just go with him. Okay?

KERI
(mildly pained)
Okay. If that's what you want.
(adding)
I really had a great time, Charlie.

CHARLIE
Same here. We should do it again.

KERI
That would be nice.

BAILEY
(motioning to the car)
Right this way.

She walks over to Carl's car. Carl opens the door, letting
her in. After shutting the door, Carl walks around the rear
smiling at Charlie.

INT. BAILEY'S CAR - EARLY EVENING

Carl gets in.

KERI
(digging in her handbag)
I have to give him my number.

BAILEY
(quickly)
I'll give it to him.

She scribbles in down.

KERI
Tell him to call me later tonight. No
matter how late. I'll be up.

BAILEY
 (smiling)
 Done.

He exits the vehicle.

EXT. TRUCK - EVENING

Charlie locates a golf tee stuck into the tire.

In the b.g Bailey arrives.

CHARLIE
 What do you want?

BAILEY
 You really fucked up, Bean. A Mercedes?

CHARLIE
 Why are you doing this to me?

BAILEY
 Doing what? I'm just offering a solution
 to an unfortunate event.

CHARLIE
 Unfortunate event? You did this.

BAILEY
 Why would I do that, Charlie? I see you
 here having the time of your life with a
 very attractive lady. What would I gain
 by sticking a golf tee in your tire?

CHARLIE
 She likes me.

He walks away.

BAILEY
 She thinks.

Charlie is unsure how to react. Carl walks away.

BAILEY (CONT'D)
 By the way, she told me to tell you
 she'll give you a call later tonight.
 She said it may be later, but expect a
 call.

CHARLIE
 (slightly smiling)
 Okay.

Carl rounds the corner pocketing the number.

INT. BAILEY'S CAR - EVENING

Carl takes his seat. She looks back at Charlie and waves.

EXT. TRUCK - EVENING

Charlie waves back.

EXT. TRUCK (MOVING) - EVENING

LOOKING DOWN at the tire, we see it's still flat as Charlie races home.

INT. BAILEY'S CAR (IDLE) - EVENING

She steps out of the car.

BAILEY
Not going to invite me up for a night
cap?

KERI
Thanks for the ride, Carl.

BAILEY
(holding his hands back)
The honor's all mine.

She shuts the door and walks towards her apartment.

INT. HALLWAY - NIGHT

WE FOLLOW the long phone cord as it leads into Charlie's room.

INT. CHARLIE'S ROOM - NIGHT

We END UP on Charlie as he painfully waits for the call.

He stares at the phone as it remains silent.

INT. KERI'S APARTMENT - NIGHT

LOOKING AROUND the room we SEE it's modestly decorated. We END UP on Keri as she waits by the phone.

INT. CHARLIE'S ROOM - NIGHT

LOOKING AT the clock we see it's 12:12 AM. WE TURN to Charlie as he continues to wait.

INT. KERI'S APARTMENT - LATE NIGHT

Keri has fallen asleep.

INT. KERI'S APARTMENT - MID MORNING

LOOKING OUT the glass patio door, we SEE morning has arrived.

The phone rings and Keri is quick to answer.

KERI
Hello?

INT. BAILEY'S CAR (MOVING) - MID MORNING

With cell phone in hand, Bailey makes his move.

BAILEY
Morning. I'm heading in to the office late today and just wanted to tell you Charlie got home safe last night. Took us a while, but we got the tire fixed.

Carl listens as he unwraps a cigar.

BAILEY (CONT'D)
(listening)
He never called?

With the window rolled down, he tosses out the wrapper.

INT. KERI'S APARTMENT - MID MORNING

KERI
Maybe it was something I did?

BAILEY (VIA THE PHONE)
I seriously doubt that.

INT. BAILEY'S CAR (MOVING) - MID MORNING

Carl responds.

BAILEY
I think it was just Charlie being Charlie. To be honest, I kind of figured this would happen again.
(listening)
It's the way Bean operates. To be honest, he really didn't seem all that interested in calling.

INT. KERI'S APARTMENT - MID MORNING

A pained Keri listens.

BAILEY (O.S.)
Tell you what. I've got some free time this afternoon. We can talk more about this.

EXT. BEAN TRAILER - MID MORNING

We FOLLOW the phone line as it continues down the steps, onto the driveway and continuing towards Basil's porch.

EXT. BASIL'S PORCH - MID MORNING

We END UP on the phone and a devastated Charlie.

With bloodshot eyes and huge bags under them, Charlie comes to a harsh realization that she might not call.

BASIL
Maybe the line is bad?

CHARLIE
The line is fine.

BASIL
Maybe...

CHARLIE
She's not going to call!
(shaking his head)
Why would she? I mean shit, I drove her around in a fucking truck. She was probably mortified.
(realizing)
Bailey fucking snagged her. Hell, she was probably just being nice to me. Probably felt sorry for me. Now Bailey can make a move.

BASIL
Don't think of it like that. I think she straight up played you. She was out to get what's best for her and Bailey was the best for her.
(pondering)
I bet he fucked her too, right in the ass.

CHARLIE
(unbelieving)
Where do you come up with this shit?

BASIL
I saw it on some Disney film my kids were watching last night. Some movie they borrowed from your dad.
(recalling)
"The Adventures of Winnie's Pooh" or something like that.

Charlie stares at Basil.

BASIL (CONT'D)
(realizing)
Oh shit!
(laughing)
(MORE)

BASIL(cont'd)

No wonder they watched the whole thing.
Usually they can't sit still that long.

WENDY (O.S.)
Basil!

BASIL
(rolling his eyes)
Out here!

She steps out of the trailer with anger in her eyes.

WENDY
(surprised with a pleasant
smile)
Oh hey, Charlie. How was the date?
(angrily glancing at Basil)
Did you take her somewhere nice?

CHARLIE
(mustering up a smile)
Yes.

WENDY
(to Basil)
Romeo, here, took me to a tractor pull.

BASIL
(quickly)
They were free tickets!
(adding)
And you liked it!

WENDY
(to Charlie)
Word to the wise, don't get married.

BASIL
I don't think that's going to happen.
She played Charlie just like I said she
would. Got a free dinner and went
elsewhere for dessert.

WENDY
(unbelieving)
Basil.

BASIL
It's true. Why else would she not call?

WENDY
You don't have to be so mean.

BASIL
I'm just being honest here.

CHUCK (O.S.)
Let's go, Charlie. Time is moolah!

CHARLIE
 (shaking his head)
 I better go.

BASIL
 Later man.

WENDY
 See you, Charlie.

INT. TRUCK (MOVING) - MID MORNING

After glancing at a down and out Charlie, we TURN to Chuck who sports the giant deer ears. Back to Charlie as he glances down at a bag with twenty more.

CHARLIE
 (unbelieving)
 I'm not going to wear one.

CHUCK
 Don't think I'd have one available.

CHARLIE
 What do you mean?
 (skeptically)
 You found a buyer?

CHUCK
 I think he prefers the name Jerry.

CHARLIE
 (excitedly)
 What like Value Giant or Wal-Mart?

CHUCK
 An independent retailer.

CHARLIE
 (unbelieving)
 Wholly shit. Independent retailers are good.

CHUCK
 Damn right their good. Sell a few of these and next thing you know, they're the next Value Giant.

CHARLIE
 I can't believe this. You actually found a buyer for those things.

CHUCK
 (proudly)
 You doubted me?

Charlie takes one out of the bag and puts it on.

CHARLIE
 (smiling)
 I guess they aren't that bad.

CHUCK
 (factually)
 Damn right they're not. This guy I'm
 dealing with is a real stickler for
 quality products. He doesn't just accept
 anything, trust me.

EXT. NICK'S - AFTERNOON

Bailey and Keri are seated outside the eatery that borders
 Arcadia and Duarte.

BAILEY
 Like I was saying, we had an overstock of
 these obsolete and defective computers.
 (emphasizing)
 I mean these things were like ticking
 time bombs. Tick. Tick. Tick.
 (with heart)
 Then I come across this orphanage that
 was in the market for new PC's.
 (proudly)
 Add a fifteen percent markup and I moved
 every single unit.
 (chuckling)
 Even added a five percent surcharge.

KERI
 (in disbelief)
 That's something to be proud of?

BAILEY
 Oh, no, no, no, no. You have it all
 wrong.
 (explaining)
 In the end, these orphans got their
 computers. I mean if I didn't give this
 deal, I'm sure they would have had a far
 worse deal from another company.

She doesn't buy it.

BAILEY (CONT'D)
 It's the way a business is run today. If
 you have a heart, then you end up at the
 back of the pack along with the rest of
 the schmucks.

KERI
 I guess I'd be a schmuck. Taking
 advantage of people, what's it all worth?

BAILEY
 A five thousand square foot home and a
 BMW.
 (adding)
 (MORE)

BAILEY(cont'd)

But I understand your point. Very admirable.

EXT. JERRY'S STUFF - AFTERNOON

Situated on an abandoned lot between small established businesses, we FOCUS on this eyesore of what can best be described as an outdoor flea market.

LOOKING AROUND, we SEE the many useless goods for sale. We SEE a set of used tires, various hubcaps, used clothing, dated can goods and what appears to be a haphazardly stuffed cat with a missing paw.

CONTINUING, we END UP on an extremely disappointed Charlie as he just stares at the products for sale.

In the b.g. we SEE HELEN, an aged elder in her late seventies. Sporting tacky, slightly oversized sunglasses, she stares at Charlie.

Chuck and JERRY negotiate in the b.g.

JERRY (O.S.)

What do you mean bulk deal?

We TURN and WATCH as the conversation continues. Both Chuck and potential buyer Jerry are wearing the "Deer Ears." Jerry is an emaciated male pushing his late seventies.

CHUCK

I mean it would be an unwise move to take less than a dozen of these.

(looking around at the empty market)

I've got an order from Wal-Mart for about...

(to Charlie)

What was the amount from the Wal-Mart deal?

WE TURN to Charlie as he ignores the question. BACK to Chuck as he answers himself.

CHUCK (CONT'D)

(waving him off)

Let's just say if you don't make a move right now, I just might not have enough available.

JERRY

I just need one.

CHUCK

(continuing)

I have to be honest Jerry, one might not be enough.

HELEN (O.S.)

Don't let him Jew ya!

CHUCK
 (to Helen)
 Oh no, ma'am. That's the last thing we
 do at Bean Inc.

CHARLIE (O.S.)
 Are you serious?

We TURN to a fed up Charlie.

CHARLIE (CONT'D)
 (to Chuck)
 Why are you dealing with these people?

Charlie motions to the displayed goods. Chuck quickly turns
 to Jerry.

CHUCK
 My Vice President here doesn't understand
 that a key to a successful business is
 it's relationship with the smaller,
 independent types.

OTIS
 (offended)
 Why I got myself another lot near the
 train tracks.

CHUCK
 (to Charlie)
 You see that, Charlie? Mr. Jerry here
 has himself a franchise.
 (almost angry)
 He needs to be shown a bit more respect.

CHARLIE
 (motioning)
 There is a Goddamn stuffed cat with a
 missing paw.

HELEN (O.S.)
 That just broke off.

CHUCK
 See that, Charlie. It wasn't always
 broken.
 (covering for Charlie)
 You'll have to excuse him.

CHARLIE
 This is ridiculous.

With his hands up in the air, a pissed Charlie walks away.
 In the b.g. Chuck continues the deal.

CHARLIE (CONT'D)
 (under his breath)
 Idiot.

CHUCK (O.S.)
I hear that!

Charlie stares out at the passing traffic and the nearby landscape.

EXT. NICK'S - AFTERNOON

Carl and Keri pull away from the table and move toward the exit.

EXT. SIDEWALK - AFTERNOON

Passively looking around as he trudges forward, Charlie eyes Nick's eatery.

CHARLIE
(curiously)
Nick's.

As he gets closer, a curious Charlie eyes those eating outside on the patio.

CHARLIE (CONT'D)
(recalling)
Everyone knows Nick's is a must for any
romantic beginning.

A slight smile emerges. Moments later Charlie stops dead in his tracks.

We TURN BACK to Nick's.

EXT. NICK'S - AFTERNOON

Both Carl and Keri exit. After holding open the door, a smiling Keri shows appreciation in the act as they continue along.

We TURN BACK to Charlie.

EXT. SIDEWALK - AFTERNOON

As if life had lost all of its meaning, Charlie painfully watches.

INT. TRUCK (MOVING) - LATE AFTERNOON

Charlie is silent as they ride home. Unable to hold it in, Chuck vents.

CHUCK
Despite your act, I was able to move a
set and secure a few contacts.

CHARLIE
(unbelieving)
Contacts?

CHUCK
Problem, Charlie?

CHARLIE
(frankly)
What is the point of all this?
(motioning as to include the
truck)
This shit?

CHUCK
This shit?

CHARLIE
The truck, the business, everything.

CHUCK
This so called shit is a start.

CHARLIE
A start? This is a start? This is
bullshit. All of this is.

CHUCK
Success doesn't happen overnight.

CHARLIE
Overnight? You've been doing this your
whole life! Wouldn't you think a hint of
success would come after forty some odd
years?

CHUCK
(cautious)
What are you getting at, Charlie?

CHARLIE
I'm getting at you and this...this
charade.

CHUCK
(angered)
It's not a charade! It's my calling!

CHARLIE
(unbelieving)
You are so full of shit.
(letting it all out)
My whole life I heard the same bullshit.
One day your going to be rich. One day
your going to have this, own that, buy
three of these, four of those. Well
when? Huh?
(motioning to the clock)
Time's fucking running out.
(accepting)
Who are we fooling? Why don't we just
accept the fact we were never meant to be
a success. Everything we've ever tried,
we failed at.

CHUCK
You can think like that! I don't!

CHARLIE
Well maybe you should. Maybe you should
wake up and smell the coffee, and realize
that what we have here is all we will
ever have.
(motioning)
This is it. No three of these, four of
those, just this.

CHUCK
In your mind!

CHARLIE
(unbelieving)
In my mind? It's a fucking fact!

CHUCK
In your mind!
(adding)
No one ever said life was easy, Charlie.
You just want it to be. I don't see you
out there bettering your life, just
knocking the one I've given you.

CHARLIE
Well maybe you didn't give me enough!
Maybe if you acted like a real father,
somebody I could respect, I'd be more.
(truthfully)
You couldn't get a real job, you had to
do it your way.
(motioning to include the life
they have)
Something to shoot for.

A pained Charlie looks out at the passing landscape.

CHARLIE (CONT'D)
Stop the truck!

A pained and pissed Chuck stops the truck.

Charlie exits.

CHARLIE (CONT'D)
I was supposed to be the Great Charlie
Bean. I'm not so fucking great, Dad.

Charlie shuts the door and walks away.

CHUCK (O.S.)
Where you going?

CHARLIE
Where am I going?
(painfully)
Nowhere.

Moments later, Chuck painfully drives off.

EXT. SIDEWALK - EARLY EVENING

We WATCH as a dejected Charlie continues along.

Charlie begins to reminisce about his father's impact on his life and the early stages of Bean Inc.

(FLASHBACK) INT. TRUCK - MORNING (1977)

Chuck teaches four-year old Charlie the intricacies of using a camera.

(FLASHBACK) EXT. LADIES LOCKER ROOM - MOMENTS LATER

We WATCH a few brilliant flashes go off.

A few moments later, an excited Charlie exits with a camera in hand. LOOKING AHEAD, we SEE Chuck motioning for Charlie to hurry.

(FLASHBACK) EXT. TRUCK - AFTERNOON (1977)

We FOLLOW the long line of excited males as it leads to the rear of the Bean truck.

Both sporting Bean Inc. T-shirts, Chuck and Charlie sell the hot item of the day.

(FLASHBACK) EXT. PARKING LOT - AFTERNOON (1982)

We LOOK AROUND at the marquee promoting the local Special Olympics. CONTINUING, we END UP on Chuck and nine-year old Charlie as they sport "I'm with Stupid" and "I'd Rather be walking" T-shirts. LOOKING AROUND, we SEE the less than positive reaction from those walking by.

(FLASHBACK) INT. CENTENNIAL HALL - AFTERNOON (1982)

MOVING through the crowd in attendance at the Inventor's Fair, we SEE the many innovations. From the four-head VCR to the home computer, many innovative products are on display for the thousands in attendance to get a first hand look.

As we CONTINUE, the excitement from the earlier products and the crowd dissipate as we near the corner booth.

ARRIVING, we END UP on the Bean Inc. booth and their product, the "Forget Me Knot". As demonstrated by Charlie, the simple twine knotted around any item, practically guarantees the item will never be lost.

We focus on Charlie as he HOLDS up a TV remote, utilizing the "Forget Me Knot" system. Despite covering his eyes and spinning in circles, Charlie demonstrates the inability to lose any item. Along with the remote, various other samples are displayed, including a pencil, a pair of socks and a coffee cup.

Although not discouraged, Chuck and Charlie attempt to keep a positive face as a pathetic few watch the demonstration.

(FLASHBACK) EXT. INVENTORS INC. - EARLY EVENING (1983)

As the torrential rain falls from the sky, ten-year old Charlie cautiously walks out amidst the lightning strikes, holding onto a foil wrapped umbrella.

CHARLIE (M.O.S.)
(crying)
I don't wanna go!

We TURN BACK to a covered breezeway as Chuck pleads to Charlie to continue with the demonstration. In the b.g. we SEE cautious investors and the mock visuals from the product.

INSERT - POSTER DISPLAY

Through crudely illustrated, we SEE what appears to be a weather torn umbrella. Next to it, is one made of diamond plated steel and titled "WonderBrella.

BACK TO SCENE

A BRILLIANT FLASH illuminates in the f.g. to the horror of Chuck and those watching.

(FLASHBACK) INT. CENTENNIAL HALL - AFTERNOON (1985)

MOVING through the crowd at the annual Inventors Fair, we SEE Chuck seated in a chair with nothing on but a large diaper.

LOOKING CLOSE we SEE his face turn a beet red as he craps into the diaper. With the beet red turning to a light pink, the demonstration comes to an end.

A joyous Chuck gets to his feet raising his arms in victory.

We LOOK around at the many disgusted and horrified faces of those who witness the painful event.

(FLASHBACK) EXT. INVENTORS INC. - EVENING

Chuck and Charlie approach the entrance with a red wagon and a large ball of foil in tow with various wires sticking out. Before they enter, security quickly turns them away.

(FLASHBACK) INT. LIVING ROOM - EARLY EVENING

MOVING THROUGH the dark and drab room, we END UP on the stack of unpaid bills and unopened mailings from various inventor shows.

CONTINUING, we WATCH as an uninspired Charlie watches TV and Chuck takes a nap.

BACK TO SCENE

EXT. SIDEWALK - EVENING

Charlie immediately stops. We MOVE AROUND Charlie as he looks up at the light from above. Fighting back tears, it's apparent his prayers have been answered.

We LOOK UP at the large billboard and see the prototypical suburban family in the ad promoting career day at Electronic World, the Valley's largest electronic retailer.

INT. KERI'S APARTMENT - MORNING

Looking through old school memorabilia, Keri locates an old student directory. Thumbing through, she locates a particular address.

EXT. MAIN DRIVEWAY - AFTERNOON

We TURN to SEE Charlie dressed in a dated grey suit and carrying a briefcase.

EXT. BASIL'S FRONT PORCH - AFTERNOON

Basil and his clan, along with Yuck sit, around doing what they generally do...nothing.

KELLY
Somebody must have died!

They all stand up and move to the railing, getting a better view.

BASIL
Charlie?
(walking off the porch)
What the hell you doing?

EXT. MAIN DRIVEWAY - AFTERNOON

Charlie continues walking. Basil catches up.

BASIL
What are you all dressed up for?

CHARLIE
I have a job interview.

BASIL
(surprised)
What kind of job makes you wear a suit?
That Italian food place?

CHARLIE
No.

BASIL
With who then?

CHARLIE
Don't worry about it.

BASIL
With who?

CHARLIE
(reluctantly)
Electronic World.

Basil stops dead in his tracks.

BASIL
They don't have a warehouse.

CHARLIE
(continuing to walk)
It's not for a warehouse position.

Basil runs to catch up with Charlie.

BASIL
If it's not for a warehouse then what?

CHARLIE
Sales.

BASIL
(lightheartedly)
You can't get sales job there.

CHARLIE
Yes I can.

BASIL
(laughing)
No you can't.

CHARLIE
(stopping)
Why not?

BASIL
That's for those...
(pointing to the suburbs)
...people.

CHARLIE
(intense)
I want to be one of those people. I'm
supposed to be The Great Charlie Bean!
(looking at Basil)
I'm not even close.

BASIL
Your whole attitude is wrong. Who's to
say you're not great?

CHARLIE
 I'm to say.
 (motioning)
 Look at you guys. Look at me.

BASIL
 (alarmed)
 Hey, don't include me in your depression.
 I'm happy with who I am.

Charlie walks away.

CHARLIE
 Then you're a better man than I am.

BASIL
 Why do you do this to yourself? They're
 just going to laugh at you.

Basil stops.

CHARLIE
 Let them laugh. I need to be more... to
 be something and Electronic World is my
 only way. You ever want something so bad
 in life, that if you never got it, life
 wouldn't be complete?

Charlie continues walking.

BASIL
 You're doing it for the girl, huh?

CHARLIE
 (stopping)
 Yes.

BASIL
 Charlie.

CHARLIE
 What?

BASIL
 Take my car.

EXT. ELECTRONIC WORLD - AFTERNOON

We LOOK at the high-tech superstore. The massive mirrored building is the Valley's largest electronic retailer.

We FOLLOW Charlie, with briefcase in hand, walks towards the entrance of the building.

We pass the banner promoting career day.

INSERT - BANNER

"Electronic World Career Day...Where Friends Become Family."

BACK TO SCENE

INT. ELECTRONIC WORLD - MOMENTS LATER

Upon entering the building, we are immediately greeted by SANDY, a perky blonde employee of Electronic World.

SANDY
Hello! Welcome to Electronic World.

CHARLIE
I'm here for the job fair.

Sand hands Charlie the handout.

SANDY
(pointing and smiling)
Take the escalator, then the first door
on your right.
(smiling)
Good luck!

CHARLIE
(smiling)
Thank you.

Charlie walks through the store heading toward the escalator.

Looking around, he sees the smiling faces of the customers and workers alike.

Employee No. 2 passes by.

EMPLOYEE NO. 2
Hello, Sir.

CHARLIE
Hi.

Charlie looks back as the employee walks on past.

INT. ESCALATOR - AFTERNOON

Charlie gets on the escalator riding to the upper floor, gaining a better view of the enormity of the store.

INT. HUMAN RESOURCES ROOM - AFTERNOON

We MOVE around the room filled with prospective employees. They are professional in appearance and appear to be well educated.

WE SEE the TEST ADMINISTRATOR, a female in her late forties.

TEST ADMINISTRATOR
(addressing the applicants)
You will be given one hour to complete
the written part of this test.
(MORE)

TEST ADMINISTRATOR(cont'd)

From there you will be interviewed by various department managers and given another test in your particular field. If you are fortunate enough, you will eventually be privy to an interview by the founder of Electronic World, Mr. Dobbs.

(smiling)

You get through him, you're in.

They all laugh, as does Charlie, a few moments later.

CUT TO:

EXT. MAIN DRIVEWAY - AFTERNOON

Kelly and Bud run around with matches in hand, looking for things to burn. Bud finds a newspaper.

BUD

Right here! Let's burn this!

KERI (O.S.)

Excuse me?

He and Kelly turn to face the stranger.

KELLY

He did it!

BUD

(in awe)

Wow!

Their reaction catches the attention of Chuck who fiddles with the truck.

CHUCK

Can I help you?

CUT TO:

INT. HUMAN RESOURCES ROOM - AFTERNOON

A few nearby applicants struggle and attempt to peek at the expedient Charlie as he smokes through the test.

INT. CUBICLES - AFTERNOON

The applicants are being individually interviewed by various higher-ends at the company. They are told to sell simple electronic gadgets to the interviewee.

Charlie is being interviewed by an older male. The male nods in agreement and takes possession of the gadget as it has been flawlessly sold to him by Charlie.

They are both smiling and break out in laughter during the favorable interview.

INT. MEDIA ROOM - AFTERNOON

A protocol and sales instruction video is being viewed by the handful of remaining applicants.

We focus on Charlie, who is open minded, as he absorbs the instruction.

INT. ELECTRONIC WORLD - AFTERNOON

The handful of remaining applicants, along with Charlie, are touring the main floor.

An attentive Charlie, along with another applicant, spots a discarded piece of paper on the ground. With the guide momentarily looking away, Charlie shoves the other applicant and rushes over picking up the paper, much to the delight of the guide as she turns back.

INT. HUMAN RESOURCE DEPARTMENT - LATE AFTERNOON

With his briefcase at his feet, Charlie waits patiently.

SECRETARY (O.S.)
Mr. Bean?

INT. HALLWAY - LATE AFTERNOON

He follows as the Secretary leads him toward the elaborate doors at the end of the hallway.

INT. DOBBS' OFFICE - LATE AFTERNOON

We LOOK around the stylishly decorated office and END UP on MR. DOBBS, the founder of Electronic World. Mr. Dobbs is the definition of professionalism as he speaks openly with Charlie. With Charlie's file in hand, Dobbs continues.

MR. DOBBS
Thirty-two-five a year to start, plus commission. Two weeks paid vacation, three weeks paid sick leave. A matching 401K with company stock options and a five hundred dollar signing bonus.

We MOVE in closer as Mr. Dobbs continues.

MR. DOBBS (CONT'D)
Do you like what you hear so far, Mr. Bean?

We TURN to a nodding Charlie.

CHARLIE
Yes, sir. I like it very much, Sir.

MR. DOBBS
 (tossing Charlie's file aside)
 As far as I'm concerned, you're hired,
 but I would be in error to make that
 decision without the approval of our
 sales manager. It's just a formality.
 He'll ask you a few questions, have you
 fill out a few forms...make sure you two
 gel.
 (winking)
 Just the usual stuff.
 (extending his hand)
 Hope to see you on the floor, Mr. Bean.

CHARLIE
 (shaking his hand)
 I'll be there.

Charlie begins to walk off toward the door.

Mr. Dobbs speaks into the intercom.

MR. DOBBS
 Get Carl Bailey on the line, I'm sending
 Charles Bean for a run through.

INT. HALLWAY - LATE AFTERNOON

We WATCH as Charlie makes his way down the hall.

INT. BAILEY OFFICE - LATE AFTERNOON

We FOLLOW as Charlie opens the door.

Upon opening, we SEE a delighted Carl Bailey seated at his
 desk.

Charlie shuts the door.

BAILEY
 (smiling)
 When I read the application, I thought to
 myself, no it can't be. Charles Bean an
 applicant? I mean what's he need a job
 for, he...
 (quoting)
 Is Vice President of his own company.
 (factually)
 Hell, he even has a Mercedes. His life
 to this day has been one success after
 another.

CHARLIE
 (intense)
 I apologize...

BAILEY
 Save it, Charlie. I don't care.
 (shaking his head)
 (MORE)

BAILEY(cont'd)

Do you truly think a better job will mask who and what you truly are? Here's a fact Charlie. No amount of money will ever make Charlie Bean matter.

(smirking)

I know you're a loser and so does Keri.

CHARLIE

(cautiously staring)

What?

BAILEY

(smiling)

Truth hurt, Charlie? She says the only reason she went out with you was because she felt sorry for you.

CHARLIE

I don't believe it.

BAILEY

Ask her, Bean. Honestly, what could she possibly see in you? Do you think it's just a coincidence I showed up on your first date?

CHARLIE

It could be.

BAILEY

(bluntly)

She called me Charlie. She wanted out.

A pained Charlie looks away.

BAILEY (CONT'D)

(as caring as he can be)

You don't belong here. This is not your environment. People out here pay higher prices to get away from people such as yourself. You think you're fooling us but we see through it. You amuse us, Charlie. You're nothing more than a burger flipping floor sweeper.

(adding)

We spill it, you wipe it up. We say it, you do it. You don't matter, Charlie.

EXT. PARKING LOT - LATE AFTERNOON

Charlie angrily makes his way towards Basil's car.

KERI (O.S.)

Charlie?

Charlie looks over as Keri arrives.

KERI (CONT'D)

(smiling)

How did it go?

Charlie stops.

CHARLIE
 What are you doing here?
 (answering his own question)
 Why even ask?

KERI
 (catching her breath)
 I went to your place and was told you
 were here. So how did you do?

CHARLIE
 (disgusted)
 How did I do? Like you care. And I
 seriously don't think you went to my
 place.

Charlie resumes walking

CHARLIE (CONT'D)
 (adding)
 You wouldn't be here now.

KERI
 What are you talking about?

She follows. Charlie stops.

CHARLIE
 (factually)
 What am I talking about? I know you're
 not here to see me. You're here to see
 Bailey.

KERI
 (confused)
 Why would I come here to see Carl?

CHARLIE
 (rolling his eyes)
 Oh it's Carl now?

KERI
 What are you talking about, Charlie?

CHARLIE
 I saw you guys at Nick's!

KERI
 (wide eyed)
 You did?

CHARLIE
 (nodding)
 So that's what it's all about.
 (realizing)
 Money and possessions and stuff.
 (letting it all out)
 (MORE)

CHARLIE(cont'd)

Well I'm sorry if I don't live up to your standards. I'm sorry I'm not The Great Charlie Bean.
 (from the heart)
 I'm just a normal one.

Charlie backs away.

CHARLIE (CONT'D)

I guess that's not good enough for you, is it?

KERI

That stuff doesn't matter to me, Charlie.

CHARLIE

How can you say that? It does!

KERI

I don't care about that Charlie, you do!

CHARLIE

Yes you do! You do care about that stuff! Everybody cares about that stuff!

KERI

I care about who you are, not what you are.

CHARLIE

Why are you lying to me? Bailey told me everything.

KERI

Everything?

CHARLIE

(nodding)
 Everything.
 (looking down at his attire)
 Don't you get it? This isn't me.
 (looking around the area)
 None of this is. I could never give you anything like this! I can't!
 (to Keri)
 And you deserve this.

KERI

All this means nothing.

CHARLIE

(slightly smiling)
 You deserve better.

Charlie walks away.

KERI

I can't believe you're just walking away like that?

In the b.g Keri vents.

KERI (CONT'D)

(pained)
 You're right, Charlie, I do deserve
 better. I deserve a man who believes in
 himself. A man who doesn't give a shit
 about what everyone else has, just what
 he has.

Charlie stops and painfully looks back.

INT. BASIL'S CAR (MOVING) - LATE AFTERNOON

With music on the car radio to match, a sad and frustrated
 Charlie heads home. He slams the dash with his fist.

CHARLIE

SHIT!

A split second later, the engine SPUTTERS, then slows to a
 CHUG, then BOOM, it backfires and stops running.

An expressionless Charlie stares blankly ahead as he slowly
 coasts into the intersection.

INT. MAIN DRIVEWAY - EARLY EVENING

We WATCH as an exhausted Charlie pushes the car from the
 rear.

LOOKING AROUND, we SEE the many faces of concern as it is
 evident how Charlie's day went.

EXT. BASIL'S CAR - EARLY EVENING

Charlie continues to push the car. TURNING to the Bean
 trailer, we WATCH as Chuck slowly approaches.

With his head down, Charlie continues pushing. Chuck arrives
 and helps. A brief moment of silence.

CHARLIE

(looking ahead)
 You don't have to do this.

Chuck remains silent as he continues. With his head down, a
 pained Charlie continues pushing.

CHUCK

She's beautiful Charlie.

CHARLIE

(painfully accepting)
 I know that.

Charlie continues along, again with his head down. A brief
 moment later.

CHARLIE (CONT'D)
What do you mean she's beautiful?

CHUCK
I mean she's a beautiful girl.

Charlie stops pushing.

CHARLIE
(waving him off)
I mean HOW DO YOU KNOW she's beautiful?

Chuck stops pushing.

CHUCK
I know a beautiful girl when I see one.

CHARLIE
See? Where did you see her?

We MOVE IN on Chuck.

CHUCK
This afternoon. She came here looking
for you.

We TURN to a ghost white Charlie, then back to Chuck.

CHARLIE
She came here?

CHUCK
Well not...
(pointing to the ground)
Here.
(looking back at the trailer)
Over there.
(then Back to Charlie)
This afternoon.

Chuck quickly looks around.

CHUCK (CONT'D)
Charlie?

QUICKLY TURNING BACK, WE SEE Charlie peddling mightily on his
bike as he exits the trailer park.

EXT. ELECTRONIC WORLD - EARLY EVENING

Exhausted, Charlie realizes she is no longer at Electronic
World. Determined, he peddles on.

EXT. KERI'S APARTMENT - EARLY EVENING

Carl consoles Keri as they stand outside her apartment.

BAILEY
Are you sure you're OK?

KERI
I just don't understand Charlie right now.

BAILEY
(shaking his head)
I don't think any of us do. I told him he'd have to work his way up in order to hold a management position. With Charlie's education level, it was the best I could do.

KERI
Maybe I pressured him too much.

BAILEY
I seriously doubt that. I've seen it before with people like Charlie. They want the perks but aren't willing to pay the price.

With the dashed dreams of going out with Charlie realized, Keri is unable to control her emotions and begins to cry. Seizing the opportunity, Carl embraces her.

EXT. SECURITY KIOSK (ARCADIAN OAKS) - EARLY EVENING

Charlie races past the security entrance.

SECURITY GUARD (O.S.)
Sir!

EXT. ARCADIAN OAKS - EARLY EVENING

Charlie heads towards her apartment. Looking ahead he eyes Carl's car. He then looks to Keri's apartment as they continue to embrace.

A devastated Charlie just watches.

CUT TO:

EXT. EQUESTRIAN DRIVE - MORNING

With a new cap and bag, a less than excited Charlie now delivers for the Weekly Value Saver.

One after another, he tosses the papers to their intended targets as he continues along.

INT. TACO JUAN'S - AFTERNOON

RALPH, a pimply faced teen dressed in a mariachi styled uniform, approaches with a completed application in hand.

RALPH
Can you start this afternoon?

We TURN BACK to a well dressed and agreeing Chuck.

INT. KERI'S CUBICLE - AFTERNOON

After returning from a brief break, Keri arrives to find a dozen roses and a card with the Arcadian Ball text in big print. Excited, she grabs the card. Her expression reveals they aren't from Charlie.

EXT. BASIL'S PORCH - EARLY EVENING

With Kelly and Bud roughhousing in the b.g., Basil and Yuck do their typical bull shitting. Missing is Charlie.

INT. DAS EATERY - EVENING

MOVING through the trendy German diner, we END UP on an animated Carl Bailey talking up a storm and an obviously uninterested Keri who is suffering through it.

EXT. EQUESTRIAN DRIVE - MORNING

A less then excited Charlie trudges along. One after another, he tosses the papers.

INT. TACO JUAN'S - AFTERNOON

With the required mariachi styled clothing, an accepting Chuck delivers an order at the first job he's ever had.

EXT. BASIL'S PORCH - NIGHT

Again, Kelly and Bud rough-house in the b.g.. Basil and Yuck continue bull shitting. Missing is Charlie.

INT. KERI'S APARTMENT - NIGHT

Thumbing through old school pictures in her scrapbook, Keri smiles as she locates some with Charlie.

SERIES OF SHOTS

A) A photo taken on the first day of school, shows a small group of children showcasing their new school clothes. All are hip and cool except for Charlie as he sports his old tattered look along with a Bean Inc. T-shirt.

B) Many kids hold up their Pepsis, while Charlie holds up a Kroger's cola.

C) Caught off guard, Charlie has his finger up his nose

D) Charlie is seen pointing and laughing at an elder newspaper delivery-man as he delivers to the school.

BACK TO SCENE

EXT. STREET - MORNING

With his head down, Charlie peddles along, delivering the weekly penny saver in Arcadia.

Readying his next paper, the headlines and the picture say enough.

LOOKING DOWN, we SEE the headlines: Arcadian Ball Tonight. Also included are vintage photos from earlier Balls.

Charlie throws the paper to the intended porch and misses. He grabs another paper and tosses it, but misses the same porch.

CHARLIE

Shit!

Charlie stops the bike. He grabs another paper and tosses it to the front porch, and again misses it.

Moving closer, he grabs another paper and tosses it, again missing the porch.

We PULL BACK as he repeatedly tosses more papers, all with the same result. Frustrated he begins to fire two and three at a time, getting all his frustrations out.

EXT. DUARTE BOULEVARD - EARLY AFTERNOON

Finished with his route, Charlie stops at the busy intersection. Still down, Charlie looks up to get a view of the signal. Out of the corner of his eye, he spots something in particular.

TURNING LEFT, we END UP on Taco Juan's.

EXT. TACO JUAN'S - EARLY AFTERNOON

Still dressed in the mariachi garb, Chuck sweeps up around the building.

We TURN BACK to Charlie.

EXT. DUARTE BOULEVARD - EARLY AFTERNOON

Shaking his head in disbelief, Charlie continues along.

EXT. MAIN DRIVEWAY - AFTERNOON

A depressed Charlie walks his bike down the driveway.

EXT. BASIL'S PORCH - AFTERNOON

Basil, along with Yuck and his kids, stare at Charlie.

EXT. MAIN DRIVEWAY - AFTERNOON

Charlie continues along. Basil walks out to join him.

BASIL
Hey, Charlie.

CHARLIE
Hey, Basil.

BASIL
How was your day?

Charlie remains silent, but his look says it all.

BASIL (CONT'D)
So what are you going to do tonight?

Charlie stops.

CHARLIE
Probably watch TV.

BASIL
You know the Ball's tonight?

CHARLIE
(nodding)
Yeah, I know. Like you said, just a bunch of people looking for an excuse to show off.

He resumes walking.

BASIL
I thought you wanted to be a one of those people?

CHARLIE
(defeated)
I want Keri.

BASIL
Then go tonight and get her back.

Charlie walks away.

CHARLIE
What?

Charlie stops, then faces Basil.

CHARLIE (CONT'D)
Are you serious Basil?
(looking down at his clothes)
What the fuck would I wear?
(adding)
How would I get there, On my bike?
(shaking his head)
(MORE)

CHARLIE(cont'd)

You were right. She and I were not meant to be.

(walking away)

We have our types and they have theirs.

We WATCH as Charlie walks away. In the b.g. Basil responds.

BASIL

What if I told you I was wrong, Charlie. You need this girl.

Charlie stops and turns to Basil. Charlie briefly smiles.

BASIL (CONT'D)

I was jealous, Charlie.

Charlie again stops and turns to Basil.

BASIL (CONT'D)

Everything I said was me just being selfish.

(painfully)

Man, I would love to have a girl like that even consider me. I guess I'm just afraid you guys will hit it off and then you'll move away from here.

(trying not to cry)

Then I'd be stuck with that asshole Yuck as a best friend and that just ain't cool.

CHARLIE

(slightly smiling)

I'm not going anywhere.

Charlie enters his trailer.

INT. LIVING ROOM - LATE AFTERNOON

Seated on the couch is Charlie as he watches Family Feud. He glances at the clock and then back to the TV. After watching for a brief moment, he then grabs a magazine nearby attempting to keep busy. Page after page, nothing piques his interest. He then tosses it aside staring back at the TV.

In the b.g., Chuck enters the trailer wearing his clothes and carrying a large brown bag.

Charlie again glances at the clock that reads 6:25 PM. Chuck is quiet as he passes by, heading down the hallway.

Looking at the clock, it's still 6:25 PM.

Charlie stares blankly at the TV.

INT. LIVING ROOM - TEN MINUTES LATER

Chuck re-enters the room.

Charlie looks at Chuck as he takes a seat on the couch.

Charlie glances at the clock that reads 6:35 PM.

Chuck also looks at the clock.

Charlie looks at Chuck then back at the TV.

 CHARLIE
What?

 CHUCK
Nothing. So what's on tonight?

 CHARLIE
 (shrugging his shoulders)
I don't know.

Chuck stares at the TV. Charlie glances at Chuck, then at the clock.

 CHUCK
The Great Charlie Bean, huh?

 CHARLIE
I know you work there.

Chuck pauses, Charlie continues.

 CHARLIE (CONT'D)
I know you work at Taco Juan's. I saw
you there.
 (laughing to himself)
Like you would know anything about
greatness.
 (adding)
Look at you.

 CHUCK
Do you?

 CHARLIE
 (nodding)
Of course.

 CHUCK
Really?

 CHARLIE
I know greatness is having everyone want
what you have. Greatness is having it
all and having people look up to you.
That's greatness.

 CHUCK
That's what you think?

 CHARLIE
That's what I know!

Chuck gets up, tossing Charlie the manila envelope.

CHARLIE (CONT'D)
What this?

CHUCK
Look at it.

Charlie open the envelop and takes out the photo from inside.

INSERT - PHOTO

We SEE a photo of a current day Chuck with his Taco Juan's T-shirt rolled up as was the style in 1950, and his arms around Rita Hayworth.

The photo is an obvious fake.

BACK TO SCENE

CHARLIE
Who is this? Is this mom?

CHUCK
(horrified)
Are you shitting me?
(keeping it down)
Her name was Amy Howard.

CHARLIE
(unbelieving)
You went out with her?

CHUCK
(proudly)
Out with her? She and I were like this.
(crossing his fingers)
But she was from the suburbs and I wasn't.

CHARLIE
(nodding)
So she dumped you?

CHUCK
No, not at all. You see Charlie, I didn't believe in myself. I thought how could a girl like that, like a fella' like me? Came to realize that she didn't care about where I was from and what I didn't have. She just cared about me.

CHARLIE
So what did you do?

BERTHA (O.S.)
CHUCK! Where the fuck are my panties I was wearing yesterday

CHUCK
 (less than real)
 I DON'T FUCKING KNOW!

Charlie turns to a smiling Chuck. A split second later, Charlie gets up and races down the hall.

INT. HALLWAY - LATE AFTERNOON

We FOLLOW as Charlie enters his room.

INT. CHARLIE'S ROOM - LATE AFTERNOON

LOOKING INTO the room, we SEE a used, but respectable tuxedo displayed on his bed.

Unable to put it in words, he looks back at his dad and a now teary-eyed Bertha as they stand by the door.

CHARLIE
 What is this?

CHUCK
 It's my first pay check.

BERTHA
 You better hurry, Charlie.

Charlie looks at the tuxedo then back at Chuck. Although silent, Charlie's look says it all.

INT. LIVING ROOM - TWO MINUTES LATER

Charlie is dressed to the max. The tuxedo fits Charlie like a glove.

Bertha, with a camera in hand, flashes away as Charlie makes his way to the front door.

BERTHA
 Wait!

She puts down the camera and hugs Charlie.

BERTHA (CONT'D)
 (hugging Charlie)
 You look great.

Chuck stands near the door as Charlie approaches.

Charlie stops.

CHARLIE
 My whole life I've been searching for greatness.
 (pause)
 I didn't realize I've been staring at it this whole time.

CHUCK
 (fighting back tears)
 Get going asshole.

Chuck opens the door.

EXT. FRONT PORCH - LATE AFTERNOON

Charlie confidently exits. In the b.g., Chuck and Bertha follow.

LOOKING around, we SEE many residents going about their regular routine, stop and take notice of Charlie.

EXT. BASIL'S FRONT PORCH - LATE AFTERNOON

Basil, seated, stands up. Yuck, along with Wendy and the kids, move closer.

WENDY
 Look at Charlie.

They all exit.

EXT. DRIVEWAY - LATE AFTERNOON

Charlie walks over, grabs his trusted dirt bike and moves down the driveway.

LOOKING AHEAD, we WATCH as Basil, Yuck and the crew, along with many from the park arrive.

KELLY
 You gonna go get her?

Charlie smiles.

YUCK
 You look great Charlie.

Yuck pats him on the shoulders. Wendy and Charlie make eye contact.

WENDY
 (smiling)
 Wow.

Basil approaches Charlie.

BASIL
 (nodding)
 You look good.

Charlie smiles as he hops onto his bike.

BASIL (CONT'D)
 Way to go, Charlie. Go get her man.

Many other residents add the same sentiment as they migrate toward Charlie as he begins to ride off.

Basil stares at an emotional Wendy as she wipes away her tears.

EXT. MAIN DRIVEWAY - LATE AFTERNOON

A few children begin to follow and cheer him on as he rides off.

EXT. DUARTE DRIVE - LATE AFTERNOON

Charlie peddles hard as he moves down the roadway. We WATCH as a determined Charlie picks up his pace and begins peddling with all his might.

Moments later, he moves OUT OF THE FRAME and we FOLLOW, attempting to keep up with a determined Charlie. Eventually we do and WATCH as he peddles along.

INT. LIMOUSINE - EARLY EVENING

Seated in the rear and sporting a tuxedo, Carl takes a huge swig from a flask.

BAILEY
(to the driver)
Right, up here.

EXT. ARCADIAN DRIVE - EARLY EVENING

Charlie peddles along with all his might, actually passing slower vehicles.

EXT. KERI'S APARTMENT - EARLY EVENING

Not exactly smiling, a still stunning Keri exits her apartment wearing a formal red dress.

EXT. ARCADIAN DRIVE - EARLY EVENING

Continuing, Charlie rides onto the sidewalk. Huffing and puffing, he is relentless as he continues.

EXT. DRIVEWAY - EARLY EVENING

Arriving, Keri looks around, almost hoping Charlie were there.

BAILEY (O.S.)
You look stunning.

We TURN to an arriving Carl as he walks away from the limousine. Keri smiles as she continues looking around.

BAILEY (CONT'D)
What a gorgeous evening.

KERI
 (looking ahead)
 Yes it is.

BAILEY
 (thrown off)
 What are you looking for?

KERI
 What, Carl?

BAILEY
 What could possibly be out there that is
 better than what's right here?

Keri politely smiles as they continue walking.

BAILEY (CONT'D)
 (jokingly)
 If I didn't know any better, I'd say
 you're expecting someone.

Keri turns to Carl as her look says it all.

BAILEY (CONT'D)
 You are.
 (laughing)
 I don't know if you noticed, but this
 isn't a T-shirt and tube sock function
 and I don't recall there being a bike
 rack near the valet.

KERI
 Why would you say that about, Charlie?

BAILEY
 Why would I say that about Charlie?
 (chuckling)
 Maybe because it's true.

Keri is a bit disturbed by the comment.

BAILEY (CONT'D)
 Relax. I'm just kidding. Charlie is a
 good guy, I just think you deserve much
 better. You said it yourself, it's like
 he's ashamed of who he is. Do you
 honestly want to waste your time with a
 guy without an ounce of personal or
 economic security?
 (letting it all out)
 Hell, the guy practically shit in his
 drawers when I told him you were going to
 call him.

They continue towards the limousine. Moments later Keri
 slows up.

KERI
 (correcting)
 You mean for him to call me?

BAILEY
 (quickly)
 You know what I meant. So he could call you. The point being, the guy nearly froze up.

KERI
 You did give him my number didn't you?

BAILEY
 (uneasily)
 Sure. Right to him.

Keri stops.

KERI
 (drop jawed)
 You never did. That's why he never called and that's why he thinks there's something between us.
 (facing Carl)
 You did all this. You made him think that.

BAILEY
 (defensively)
 I seriously have no idea on what you talking about. Now, I don't know about you, but standing here, slinging false accusations is not my idea of an enchanting evening. So I see two options here.
 (tongue in cheek)
 One, you wait here for Prince Charming to ride up on his golden chariot and whisk you away to the Ball...
 (smiling)
 Or two, we can stop this nonsense, get in the limo and have a great night.

EXT. ARCADIAN DRIVE - EARLY EVENING

Huffing and puffing, Charlie rides onto the sidewalk, relentless in his pursuit.

EXT. ARCADIAN OAKS - EARLY EVENING

The limousine exits the complex.

EXT. ARCADIAN DRIVE - EARLY EVENING

Charlie peddles mightily as he nears the complex. Looking ahead he sees the limo approaching.

INT. LIMOUSINE - EARLY EVENING

Looking out the window we SEE Charlie's bike roll past with no rider. The Driver begins to turn back.

BAM! Charlie appears on the front windshield.

DRIVER

Oh Shit!

The driver SLAMS on the brakes.

EXT. LIMOUSINE - EARLY EVENING

Charlie gets off the hood and walks around to the rear of the limo.

CHARLIE

Keri!

The front window rolls down.

DRIVER

What the hell are you doing?

Ignoring him, Charlie attempts to open the rear door. It's locked so Charlie steps back.

CHARLIE

I know I don't have the big house, a fancy car, probably never will.

(more)

I understand that's not important to you. I realize you like the real me.

(shaking his head)

Not the fake Charlie who wanted to show you I was a big success. I was wrong.

(accepting)

I know Carl has it all and doesn't think much of me, but I don't care, not anymore.

(factually)

In his eye's I'll always be the kid from the trailer park with nothing and he's right. Right now I have nothing.

(calming)

But if I had what he had, right now inside this car, I would never flaunt it or hold it over anyone's head. I'll just cherish it each and every day and be grateful that I have it. I promise you that.

The window rolls down. Charlie steps back. We TURN to the limo as Carl responds.

BAILEY

Go fuck yourself Bean.

Charlie is taken aback by the comment. The window rolls up and the limo drives off.

Charlie begins to chase after the limo.

CHARLIE
Wait!

As Charlie approaches, the limo stops as does Charlie. Again the window rolls down.

CARL
What the hell do you want?

CHARLIE
I need to talk to Keri.

BAILEY
She's not here.

CHARLIE
(surprised)
What?

BAILEY
You deaf too? She's not here Bean.

Carl begins to roll up the window. A second later he rolls it back down.

BAILEY (CONT'D)
(adding)
I guess there are things in life that happen with no logical explanation. Like why dogs eat their own shit and why Keri want's you.

We TURN to a smiling Charlie.

Carl rolls the window up. Moments later the limousine drives off.

Charlie walks towards his bike. In the b.g. the limousine stops and the window, once again rolls down.

BAILEY (CONT'D)
(pointing)
I didn't lose her to you, Bean! You got that?
(adding)
And you're still a fucking loser!

The limousine drives away.

A smiling Charlie walks over and picks up his bike. Getting on, he heads towards the complex.

KERI (O.S.)
 You plan to take me to the Ball on that
 piece of shit?

We TURN to Keri as she approaches.

KERI (CONT'D)
 It is in fact the social event of the
 season. A must for anyone who's anyone.

CHARLIE
 (smiling)
 Well this piece of shit is the BMX Rough
 Rider Deluxe.
 (factually)
 They don't make them like this anymore.

KERI
 (smiling)
 I can understand why.

They stare into each other's eyes.

CHARLIE
 (motioning)
 I'm heading to the Arcadian Ball and have
 room for an extra rider if you want to
 come along.

KERI
 You'll make a fool of yourself there.

CHARLIE
 (smiling)
 Probably.

EXT. ARCADIAN DRIVE - EARLY EVENING

We WATCH as a joyous Charlie and Keri ride on his bike to the Arcadian Ball. They are excited and having the times of their lives as they continue. Many limousines and luxury cars pass by. The two are oblivious as they are in their own world.

Keri briefly covers Charlie's eyes. A smiling Charlie acts as if about to crash causing Keri to stop and hang on. Realizing this, she shoves him forward. He excitedly looks back, then at the road ahead. The look on Charlie face says it all. We MOVE AROUND them, then eventually PULL AWAY as continue.

EXT. ARCADIAN BALL - EVENING

We SEE the many limousines and luxury autos lining the entrance and the many attendees exiting as the evening winds down. We TURN BACK to Charlie and Keri as they ride up to the valet parking area. Stopping, they both get off.

The valet, obviously from Duarte, recognizes Charlie.

VALET
Hey, Charlie!

The same can be said for the remainder of the service folk at the night's event. The valet proudly takes the bike and tags it. One after another, service workers migrate towards Charlie and Keri as this is an awe-inspiring event.

Hand in hand, Charlie and Keri enter into the building.

INT. GRAND BALLROOM - EVENING

We LOOK AROUND at the eloquently themed ballroom as it is wondrous in its visuals and relaxing in its feel. As the evening comes to a close, the many in attendance head out to the dance floor for the last dance.

We END UP on Charlie and Keri as they join in.

Although he gets many stares as his tuxedo is a bit more dated than most, he could care less as he moves in for a first kiss.

EXT. MAIN DRIVEWAY TRAILER PARK - MORNING

We MOVE TOWARD the large crowd gathered. ARRIVING, we move through and END UP on Charlie as he introduces Keri to the community. Many attempt to impress the two by standing straight and even bowing as if she's royalty.

A few discard their beers and cigarettes. The children cautiously approach and gently touch Keri, as they have rarely seen such a wondrous sight. Kelly marvels at Keri's full set of teeth, as she touches her own.

Basil stares at a smiling Charlie. Wendy smiles and even laughs as she's delighted to meet Keri. Taken aback, Basil tilts his head a bit and realizes that his Wendy has many endearing qualities he never really paid much attention to. Wendy glances at Basil who just stares and shines the most warming of smiles.

CHARLIE (V.O.)
In the grand scheme of things, a boy from the trailer park going out with a girl from the suburbs wasn't a story of great inspiration. I mean can you honestly say it will change your life? I doubt it. But for some out there, it will.

EXT. SUD'S MAIN OFFICE - AFTERNOON

We watch as Basil enters into the manager's office.

CHARLIE (V.O.)
After two years without a raise, first thing Monday morning Basil marched in and demanded just that. A dollar and a quarter later, Basil had the raise and a new title.

He exits while with manager's tag, taking total control.

CHARLIE (V.O.) (CONT'D)
That of manager.

Moments later Yuck enters in to the same office.

CHARLIE (V.O.) (CONT'D)
Moments later Yuck marched in and too
demanded the same. A dime and half later
Yuck had his raise and a title of a
different sort.

INT. AIRPORT - AFTERNOON

We SEE a neat Yuck standing nervously next to his mother at the airport terminal.

CHARLIE (V.O.)
The one of son.

We TURN to SEE the trashy old male wiping away tears as he spots Yuck.

EXT. INVENTORS INC. - MORNING

Despite another failed project, Chuck accepts a cup of piping hot coffee from a sympathetic Mr. Lovitt. Curious, Chuck shows great interest in the computer used at the office

As Mr. Lovitt works in the b.g. Chuck arrives at the computer. After accidentally bumping the keyboard, the CD tray opens just to the left of Chuck.

Oblivious to it's true function, Chuck places his cup into the tray and continues looking over the computer.

In the b.g. Mr. Lovitt tears Chuck a new one.

MR. LOVITT
What the hell are you doing Bean? Are you
some kind of idiot? That's a Goddamn CD
drive, not a cup holder!

Oblivious to the insults, Chuck stares at the contraption then back at Mr. Lovitt.

CHARLIE (V.O.)
And my Dad did finally create the next
big thing.

INT. LUXURY CAR - AFTERNOON

As the prospective buyers look over the interior of this fine automobile, the dealer instructs the driver to touch the button on the center console. He does and out comes the "Cola Caddy" thus securing the sale.

CHARLIE (V.O.)
A must at every car dealership.

INT. FURNITURE WORLD - AFTERNOON

The elder male reclines back in the chair and pushes the button on the armrest releasing the "Cola Caddy."

CHARLIE (V.O.)
Department stores.

INT. ELECTRONIC WORLD - AFTERNOON

We WATCH as the few remaining "Cola Caddys" are ripped off the shelves by the frenzied shoppers.

CHARLIE (V.O.)
And electronic retailers.

EXT. TACO JUAN'S - AFTERNOON

Pulled up to the drive through, Carl again places his order.

CHARLIE (V.O.)
As for Bailey. I guess he still had a problem with anyone who wasn't as successful as himself.

BAILEY
(irked)
I said a two tacos and a Coke you idiot!

INT. TACO JUAN'S - AFTERNOON

One after another, various employees take turns hocking loogies into Carl's tacos.

INT. BAILEY'S CAR - MOMENTS LATER

Carl chomps on a taco. A greenish loogie runs down Bailey's chin, which he quickly channels into his mouth.

CHARLIE (V.O.)
In the end I came to realize that greatness comes in many shapes and sizes and many forms we may not be accustomed to seeing.

EXT. FRONT LAWN - AFTERNOON

We WATCH as a sweaty Hispanic male pushes his mower as he is both confident and commanding while instructing slower workers to keep up.

CHARLIE (V.O.)
You may be a great gardener.

INT. TACO JUAN'S - AFTERNOON

We WATCH as a trashy female cashier handles three tasks at once while continuing to smile at the customer ahead.

CHARLIE (V.O.)
A great cashier.

EXT. BENCH (SCHOOL) - AFTERNOON

We WATCH as a well to do suburban boy unwraps two sandwiches and places them on the bench. Not paying attention, he inadvertently knocks one off and it falls to the ground. Pissed, he stomps on the sandwich then gets to eating the remaining one.

We TURN TO his buddy, a Duarte resident who's obviously hungry but can ill afford such a luxury. Then BACK to the suburban boy as he hands the soiled and stomped treat over to his now smiling buddy.

CHARLIE (V.O.)
Or even a great friend.

EXT. BEAN TRAILER - AFTERNOON

We MOVE towards the now two-story Bean residence. Painted in 14k gold and surrounded by lush landscaping, this palace is the gem of Paradise Gardens.

CHARLIE (V.O.)
I mean who's to say what can be called
great and what can't be?

Charlie exits with a last few personal belongings. After kissing a well dressed Bertha and hugging a slick "new money" Chuck, a smiling Charlie makes his way down the steps.

CHARLIE (V.O.) (CONT'D)
Because in the end, what truly makes a
person great..

EXT. CHEVY CAMARO - AFTERNOON

We PULL AWAY from the vanity plate that reads "Bean Inc. 2" and WATCH as Charlie walks away from the car with a dozen roses in hand.

EXT. SINGLE FAMILY HOME - AFTERNOON

He continues to the front door of the modest home. As he arrives, he is greeted by a smiling Keri.

CHARLIE
..is simply another thinking it.

EXT. SCHOOL YARD - AFTERNOON

We MOVE around the busy playground as the children play during recess. We FOCUS in on the children as they play dodge ball, more specifically, a young boy who resembles Charlie, but wears glasses. This freckled faced twelve-year-old is dressed in a dirty off-white T-shirt and old shoddy jeans. Although clueless on how to play the game he smiles regardless.

CHARLIE (V.O.)

So the next time you see that bottom feeder, that loser, that smelly poor kid...you know the one.

The boy is nailed in the face with the ball, knocking his glasses away. The disoriented boy stumbles around eventually falling down.

CHARLIE (V.O.) (CONT'D)

Do yourself a favor and step back a second to absorb the moment.

We WATCH as the boy crawls to his glasses, putting them on. With one lens missing and the remaining cracked, this runny-nosed trooper stares ahead at a suburban girl who affectionately smiles back at him.

CHARLIE (V.O.) (CONT'D)

You may be looking at greatness.

FADE OUT.

THE END